# The Blues Guitar Book

Final Final States of the state of the state

by Stan Hirsch

In this book are the tools to understand, create, and build a musical vocabulary. Knowledge that can solidly support you in your quest for blues artistry.

Those things you need to know in order to play strong, convincing blues guitar.

-Stan Hirsch

Copyright © 2007 Stan Hirsch
All rights reserved. No part of this publication
or accompanying CD may be
reproduced or transmitted in any form or by any means,
electronic or mechanical, including photocopy, recording,
computer scanning, or any information and retrieval system
without the written permission of the author.

Stan Hirsch
P.O. box 37001
Albuquerque N.M. 87176
www.stanhirsch.com
stan@stanhirsch.com

# Contents (The Blues Guitar Book) by Stan Hirsch

Introduction: (Page 5)

### The Lessons:

- 1) Mono Bass ("A good note for the job"!) (Page 7)
- 2) Mono Bass With Chords ("The note gives birth") (Page 10)
- 3) Power Chords ("Powerful stuff") (Page 14)
- 4) Back & Forth ("Feels so good") (Page 17)
- 5) Popular Variation of the Back & Forth ("Give-away bonus note") (Page 20)
- 6) Mixin' it Up ("Cookin' up a stew") (Page 21) (Review Lessons #1 to #4) ("Killer rhythm")
- 7) Octave Shuffle ("Just like the masters") (Page 24)
- 8) Walk With Octave Up ("I play it all the time") (Page 26)
- 9) Minor Walk ("Boogie time children") (Page 31)
- 10) Walk With Chords ("Do I hear a piano") (Page 33)

Review First Ten Lessons ("Gettin' solid") (page 36)

### The "Stuff On Top" Part Two (Page 37)

- 11) Abbreviated Chords ("High and easy") (page 40)
- 12) More Of Them "High" Chords ("That lead guitar thing") (page 44)
- 13) Triplets in E ("Gettin' some licks") (Page 46)
- 14) Swingin' Eighths in E ("Swing em' around") (Page 54)
- 15) Mix 'em Up E ("Talkin' chops here") (Page 58)
- 16) Ornaments in E ("Pull, Hammer, Slide & Bend") (Page 60)
- 17) Turnarounds in E ("Can always use a good one") (Page 63)
- 18) Put These To Work ("Workin' the E blues") (Page 66)
- 19) Shufflin' Thumb ("A mystery unraveled") (page 68)

# Now in A "The Stuff On Top" (Page 70)

- 20) Triplets in A ("The licks") (Page 71)
- 21) Swingin' Eighths ("Keep swingin'") (Page 76)
- 22) Mix 'em Up in A ("Talkin' more licks") (Page 78)
- 23) Ornaments in A ("Pull, Hammer, Slide & Bend") (Page 79)
- 24) Turnarounds in A ("Comin' back around") (Page 81)
- 25) Puttin' These To Work ("Workin' the A blues") (Page 83)

# Contents continued next page

### Contents continued:

### Add on Lessons: Part Three (Page 84)

- 26) The "7- Beat Fill" ("While singin' the blues") (Page 85)
- 27) Movin' Chords Around ("Sometimes they gotta move") (Page 87)
- 28) Jazzin' it Up ("Cool stuff") (Page 88)
- 29) Alternating Bass ("Travis, Rags, folk & more") (Page 89)
- 30) Open Tuning & Bottleneck Slide ("Do you drink it first") (page 93) Supplements (Page 99)

# 1) Guitar Neck Graphs ("Grids & dots") (Page 100)

- 2) TAB Notation ("Almost like the real thing") (Page 103)
- 3) The 12-Bar ("Not a drinking tour, well, maybe?") (Page 109)
- 4) The Rhythms ("Swing it baby") (Page 115)
- 5) The Fingers and Thumb ("I've seen it done without them"!) (Page 118)
- 6) Theory Light ("Just enough to get ya' there") (Page 119)
- 7) The Capo ("Cheater bars") (Page 123)
- 8) Accents and Muting ("The Realm of the Masters") (Page 124)
- 9) Chords (Basic reference) ("We need these") (Page 126)
- 10) Chords (All Frets Exposed) ("Put em' up!") (Page 131)
- 11) Scales (I said "Put em' up!") (Page 145)
- 12) Rapping, Ranting and Raving (Page 148)

### LEVEL II

(Continuing those first ten lessons!.....well......almost..... except # 7,)

# Advanced Stepped Up the Neck "Barred and Dangerous" (Page 152)

- 1+) Mono Bass Notes ("Finding these in different places.") (Page 153)
- 2+) Mono Bass With Chords ("Born again up the neck") (Page 154)
- 3+) Power Chords ("Higher powerful stuff") (Page 157)
- 4+) Back & Forth ("Feels good up here") (Page 160)
- 5+) More Variations "Back & Forth" ("Honky Tonk Man") (Page 163)
- 6+) Mixin' it Up ("Bring that stew to a boil") (Page 164)
- 7+) "Ok, I'll tell you again--you're out of luck---no number 7"
- 8+) Walk With Octave Up ("Walkin' Boogie") (Page 165)
- 9+) Minor Walk Up The Neck ("Stop and eat them green onions") (Page 166)
- 10+) Walkin' Bass With Chords ("High flyin' with no safety net") (Page 167)

The End (Page 168)

The CD (Page 169)

### Introduction

Of course no blues guitar book can cover every style of blues. (Thank God!) This book is designed around the "standard blues forms".

Teaching you about that place where the majority of blues songs live. Here you will get the ingredients, the formulas, the tools so to speak, that will enable you to not only play, but to easily follow and understand most all standard blues (and blues based) tunes.

Whether you're puttin' together a repertoire of standard blues songs, or writing your own songs, or just wanting to get out and "jam" (Hopefully all three) you'll get the help you need, (and more).

Here is a step by step method that teaches you how to play strong, convincing blues guitar, in your own style, applying your artistry.

This is not a book of specific blues "songs" by this artist or that artist. But you should be able to easily plug lyrics into every lesson to create "songs".

The **first ten lessons** are about forming a solid foundation as a blues guitarist. Pick ("flatpick") or" finger style" makes no difference here. (Try both?)

The **next group of fifteen lessons** are what I call "The Stuff on Top". This is not designed as lead guitar instruction, but you can take great advantage of the material to play lead in a band! Speaking of bands, ---- a great subtitle for this book might be-----

How to Fire Your Bass Player and Drummer and Still Keep Em' Dancing. I've concentrated here on techniques for "finger style" blues guitar. The idea is to keep some rhythm going while playing all kinds of neat "stuff on top". Teaching techniques step by step for "thumb and finger independence". (What about flatpick and finger(s)? See "Hybrid Picking" [Supplement #5]

Then **five additional lessons** covering other blues styles like <u>Open Tuning and</u> <u>Bottleneck Slide</u>, and those <u>Alternating Bass</u> styles used in "Travis-picking", "Piedmont"/ "Rag" and "Folk style blues", Then <u>Jazzin' it up</u> and **more!** 

The twelve Supplements contain info. on guitar neck graphs and TAB. Then some theory, more chords, scales, the 12-bar, the rhythms, dynamics, etc...

Then **LEVEL II.** - Nine of the first ten lessons offer advanced instruction.

The material presented in those lessons is brought "up the neck"! **Don't go there and get hung up on these and lose the flow of the basic lesson!** 

### The Standard Blues Form?

What do most blues songs --like Crossroads, Dust my Broom, Red House, Johnny B. Goode, Pride and Joy, Sweet Home Chicago, Houndog, Kansas City, Route 66, Blue Suede Shoes, Rock Me Baby, Love me Like a Man, Statesboro Blues, Red Rooster, Roll and Tumble, Bright Lights Big City, Sky is Crying, Sweet Little Angel, Thrill is Gone, Mojo Working, Ramblin' on my Mind, Goin' Down Slow, Hideaway, and thousands more have to do with each other? (Most not all!) Yes really! Almost anything by Robert Johnson, Albert and B.B., -Muddy,-Willie,- Lightnin',- Buddy,- T-Bone, Elmore, Slim.

These blues and blues based songs share a common standard form!

The chords & chord progressions,--scales ("licks"),--rhythms ("grooves").

Slow blues ballads, medium tempo shuffles, fast "boogies", rockin', swingin', Jump,
"Delta", "Chicago", "Texas", "Rock-a-Billy", "down-home", "back in the alley",
acoustic, electric, slide,-- whatever! (You'll learn to know it when you hear it.)

So many blues songs share the same foundation! Too easy?

This is exactly what makes artistry and style so important in the blues!

It's time to get into the lessons!-----But wait!
The first five supplements cover <u>Guitar Neck Graphs</u>, <u>TAB Notation</u>,
<u>The 12-Bar Form</u>, <u>The Rhythms</u> and <u>Fingering</u>.

[Supplements #1 thru #5] I will refer you to these throughout the lessons.

A word (maybe more) about the first lessons in general.

Some of these first lessons will take you about 30 seconds to get thru.

(But, if all of them take about 30 seconds-you got ripped off!)

You may already know some of this "basic" stuff. But do you own it?

Outright! No defaults! No hesitation! Like words in your spoken vocabulary?

Where you can roll em' out of your mouth right as you think them.

Understanding the information is the first step. This may not take long. (It's not rocket science.) Working (or struggling) your way thru it is the next step.

Next, you work toward owning it! Being able to easily play thru it, easily apply it, being physically sure enough to move your attention outside yourself and listen to what your hands are doing. Then you apply your artistry and style!

In every lesson. BEAT COUNT one & two & three & four & strum you will see something that looks like this.

These are the directions for your right hand. Follow the directions telling you "Thumb" and or "Finger(s)"(or ""Flatpick"), up or down. Get that right hand "strum" strong! Let's start playin' some blues! (Even one note at a time.)

# Lesson #1 The 12-Bar (Mono Bass)

In this first lesson we will play through the 12-bar progression "in A". I will show you the guitar neck graphs and the TAB for each position.

Before starting the lessons, make sure you know these!

[Supplement #1- Guitar Neck Graphs]

[Supplement #2- Reading Tablature]

[Supplement #3-The 12- Bar Progression]

[Supplement #4- The Rhythms]

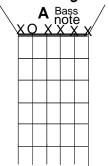
\*TO match CD tracks, you need to get into "Standard Tuning".

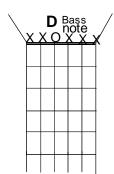
To start with, we will be using just the <u>root bass notes</u>. This is the most basic element we will work with. **Everything else will be built upon these**, all the chords, partial chords ("power chords"), "licks", "runs", etc...

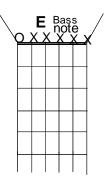
Playing just these root bass notes will be referred to as mono bass.

Here are the root bass notes for the 12-Bar in A,

First using neck graphs







Now. in TAB

A bass note
<u> </u>
^
<u> </u>

	D bass	note	
T			
Α	_		
_	U		_
$\mathbf{R}$			

E bass note

# A word about the root bass note...

All chords and scales have a note they call the <u>root</u>. The root of an A chord is the A note--The root of an A7 chord is the A note--The root of the A7#9-5 chord is the A note--The root of an A minor (Am) chord is the A note.

Ok, The root of an A# chord or A#7 or A#m, is the A# note.

Ok, The root of an Bb chord or Bb7 or Bbm, is the Bb note.

That said- Let's play through a 12-bar in A.

# The 12-Bar in A (One note at a time!)

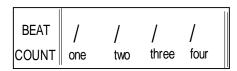
The 12-bar? Again, refer to [Supplement #3- The 12- Bar progression]

We are going to play this **mono bass**, using  $\underline{\text{thumb}}$  (T) or pick  $\underline{\text{down}}$ .

(I also tap my right foot on these beats)

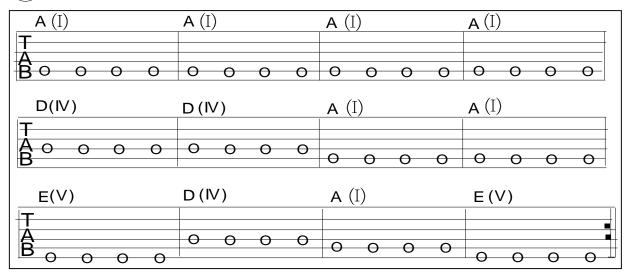
The rhythm here will be all quarter notes right on the beat (" the clock").

If needed, refer to [Supplement #4 The Rhythms]



NOTE: To really add tightness to the rhythm! Try to mute that open string right where it passes over the bridge saddle. I use the bottom pad of my palm (opposite the thumb).[supp. #8]

(CD) "I'd jam with you all night long baby, if you can keep this tight blues."



\*End on the (I) chord

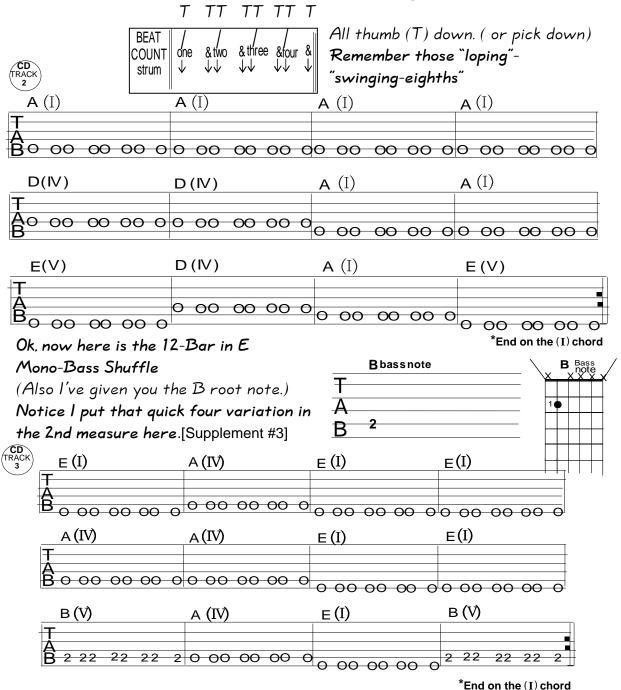
I know this looks extremely easy! But it is the true foundation for so much. Please...be sure you <u>really understand</u> this. Here are some questions I might ask, or you may be asking yourself. What are those Roman numerals? Why use these three chords (here just root notes) for blues in A? Why are these chords in this order? Where are those 12-bars? (I'm thirsty) Why is this simple stuff so important? Where's that bar again? If you do not have great answers to these questions, then again, refer to [Supplement #3- The 12- Bar progression].

Is this a shuffle, a straight eight or neither? Hint: we can't tell using just these down beats, (quarter notes). Gotta have some up beats for that! [Supplement #4 The Rhythms]

What are all those zero's on those different lines, and those big letters? [Supplement #2- Reading Tablature]

### Mono Bass 12-Bar Shuffle in A

Just using those quarter notes on the last page won't tell us if we are playing in straight-eight or shuffle. We need eighth notes for that! [Supplement #4-Rhythms] Here is that same 12-bar in A again with a shuffle beat.



To create a more powerful tight sound, you need to mute! (page 124)

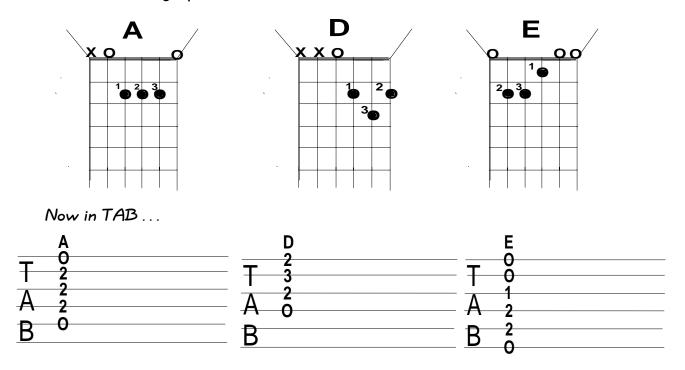
LEVEL II (page 153) Finding those root notes in different places.

# Lesson #2 Mono Bass With Chords Let's add chords to this basic mono bass 12-bar in A. (From Lesson #1)

We know the 12-bar in A implies three chords put into a particular order, a progression if you like. Right? [Supplement #3- The 12-Bar Progression] So, we need the A chord, the D chord and the E chord. That is of course the I, the IV, and the V chords in the key of A. (Again, you know where to look.)

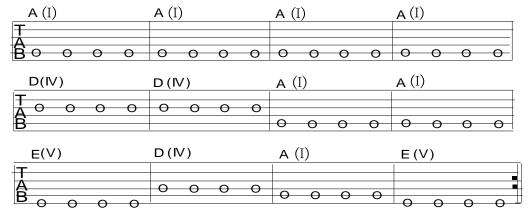
We will start out using the most common "regular" A, D and E chords. But, if at any time you feel like coloring it up a bit, you might use an A7, D7, or E7. (If you know them already) or check out what that's about. [Supplement #9 & #10 Chords]

I will show you the guitar neck graphs and the TAB for each position. First, the neck graphs . . .



Now, let's plug these into 12-Bar in A.

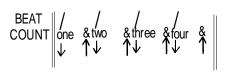
Here is the 12-Bar Mono Bass in A from Lesson #1



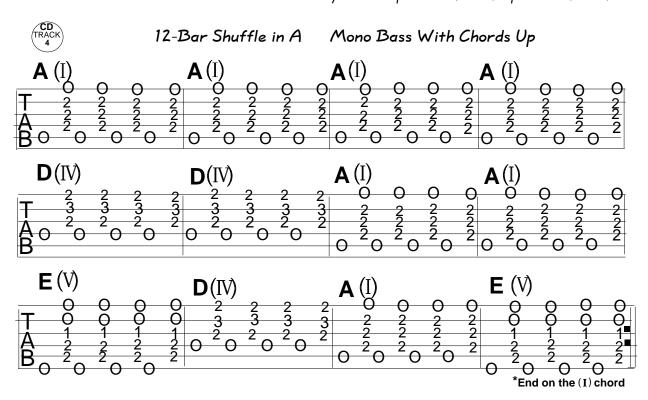
What we are going to add to this is the chords. (The pick or thumb (T) down on the bass will stay exactly the same!) The chords will be played using finger(s) or pick up. Which finger(s)? I'm using just my index(i), but, you could use any one you want, or maybe all three (i) (m) and (a) at the same time. [Supplement #5- Fingering]

NOTE: Don't worry about strumming every string on the way up.

Just the first two or three is fine. Concentrate on the rhythm.



We will be playing this in a shuffle rhythm.
[Supplement #4 -The Rhythms]
Again, although we start with a down-The basic rhythm is up down (rest) up down (rest)



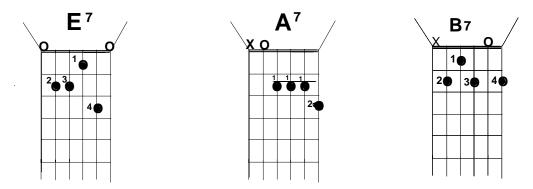
### Ok. now in E

The I, IV and V chords in A were A. D and E. The I, IV and V chords in E are E. A and B. We know the 12-bar in E implies these three chords put into a particular order, or progression; Right? Again if you have to ask why these chords? Why this order? Then look up that info! [Supplement #3-The 12- Bar Progression]

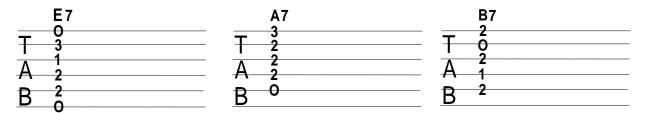
This time we will use "7th. Chords" (actually dominant 7th.). Why? Just to dig on the sound of them. Besides we just used the "common" A and E chords for the 12-Bar in A, also, most people think B7 is a lot easier to play than B. There are other ways to form these chords. [Supplement #9 & #10 Chords]

Let's look at these three chords on the guitar neck graphs and the TAB... First, the guitar neck graphs...[Supplement #1]

(From lesson #1- remember the root bass for the E chord (6th st. open) the A chord (5th st. open), Now for the B7 it's that 5th st. on the 2nd fret.)



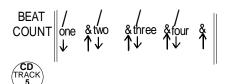
Now in TAB. . . [Supplement #2]



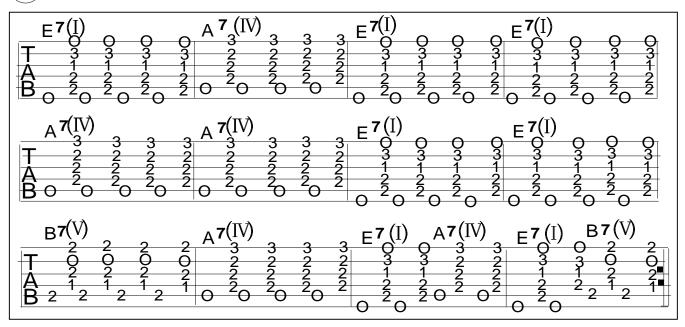
Let's plug these into a 12-bar in E.

Again, we will use our pick or thumb (T) down on the bass notes and the finger(s) (or pick) up on the chord. I'm using just my index (i) (That's the first one there, next to the thumb), but you can use any one you want, or maybe all three (i) (m) and (a), maybe at the same time? [Supplement #5 Which Fingers]

Note: Don't worry about hitting every string on your strum up. Just the first two or three is fine. <u>Concentrate on the rhythm!</u> Remember this is in shuffle rhythm. [Supplement #4 The Rhythms]



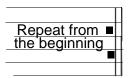
There is the **quick four** variation in the 2nd measure. And check out that **turnaround** in the last two measures. (common in slow blues)[Supplement #3]



\*End on the (I) chord

(Remember to end the "song" on the I chord. You could just strum it once.) That's a lot of numbers there! It's no big deal, three chords. Concentrate on the rhythm here, don't get stuck on details like a dead note here and there. Most importantly go for that root bass note! Don't rush it, just lay it down with good timing.

By the way, what are those dots? That means play it over and over, verse after verse tell your hands feel like they're gonna' fall off! [Supplement #2]



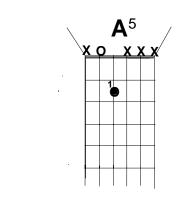
LEVEL II (page 154) This will involve barre chords! Don't get hung up there.

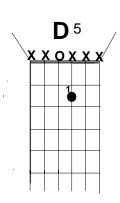
# Lesson #3 Two Note "Power Chords"

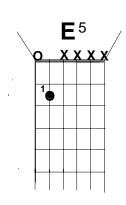
In this lesson we will play through the 12-bar progression in A and in E. I will show you the guitar neck graphs and the TAB for each position.

Here we are going to use these two note partial chords ("power chords"). Technically you need three different notes to have a chord. (Power chords have just two different notes.) That 5 there indicates "power chord".

For more info on that, check out [Supplement #10]. Here they are on the guitar neck graph and in TAB.







	A5	
T-		
\ <u>`</u>		
<del>-</del>	2	
B	0	

	D5	
T_		
<u> </u>	2	
<del>-</del> A-	0	
B		

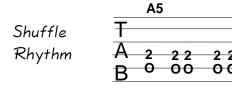
		<b>E</b> 5	
ľ	Ŧ.		-
ŀ	<del>'</del>		-
-	A		-
ŀ	В	2	
		0	

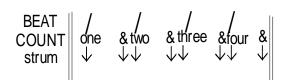
# Sound these two strings at the same time.

Use just thumb (T) down on both strings. (or pick down)

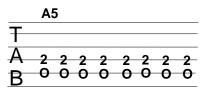
Here are those two types of rhythms. [Supplement #4 The Rhythms]

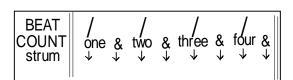
On the next page we will play thru both.





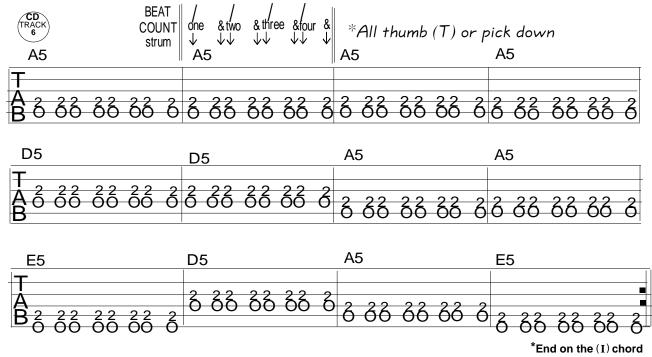
Straight Eight



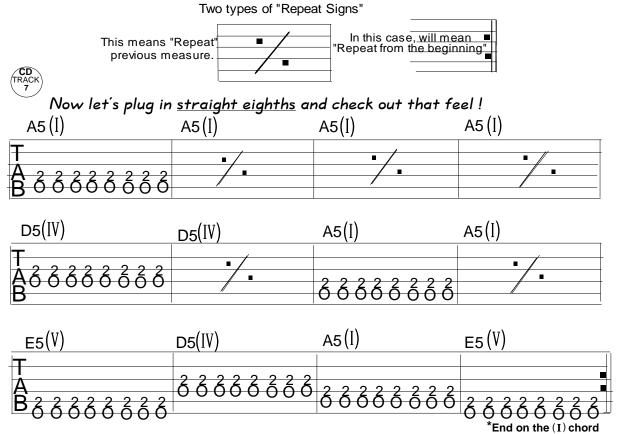


# "Power Chord" 12-Bar Shuffle in A

[Supplement #3-The 12- Bar Progression]

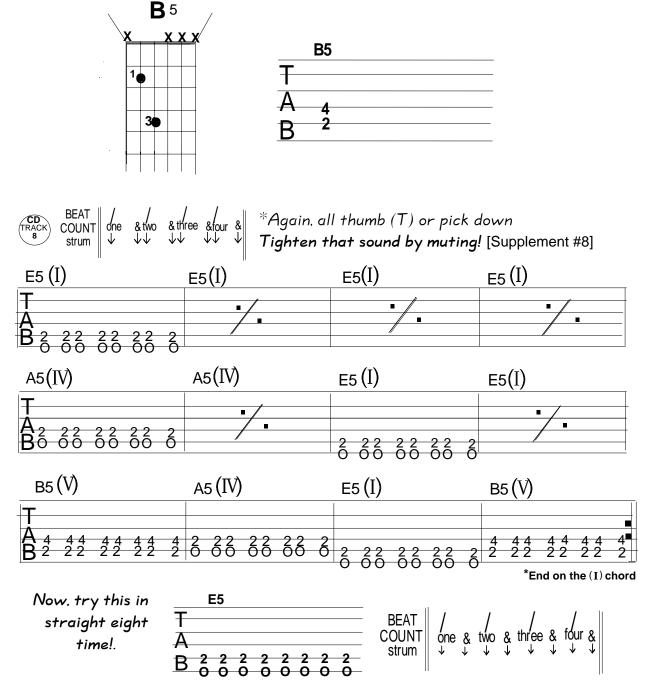


Let's look at another way of writing this. [Supplement #2 -Reading Tablature]



# "Power Chord" 12-Bar Shuffle in E

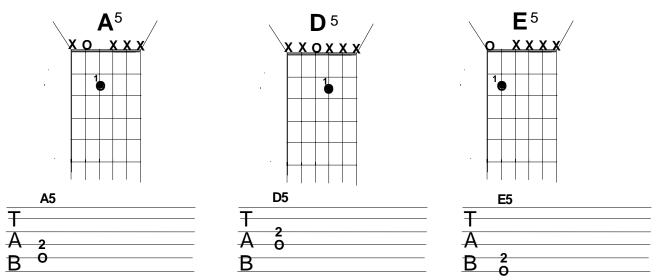
I'm going to introduce another two note partial chord ("power chord"). This is the V chord of E. You know what that is, right? [Supplement #3]



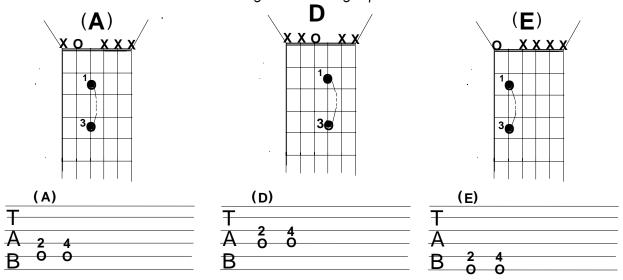
LEVEL II (page 157) For Lesson #3. (Actually a fairly easy one.)

# Lesson #4 Two String Back & Forth--in A and E

This time we will be using what I call "Two String Back & Forth". I will start out by looking at those two string / two note partial chords ("power chords") that we used in lesson #3. Here they are in neck graph and TAB.



In each of these cases we are using an open string (root bass), and then our first finger / 2nd fret **next string**. This "back and forth" thing will require us to use our 3rd finger / 4th fret on the same string that our 1st finger is on. Let's see how that looks on the quitar neck graph and in TAB...

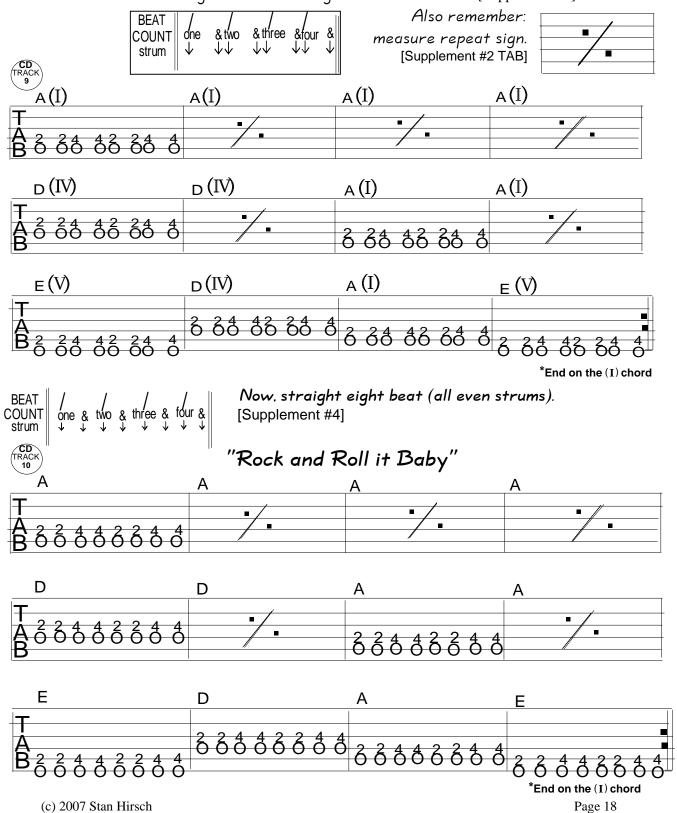


It is best here to keep the first finger down on that 2nd fret. Just place that 3rd finger on and off the 4th fret. Keep that root bass there (in this case, open string). Let's see what this looks like plugged into the 12-bar.

# The 12-Bar in A--Doin' That Back & Forth Thing

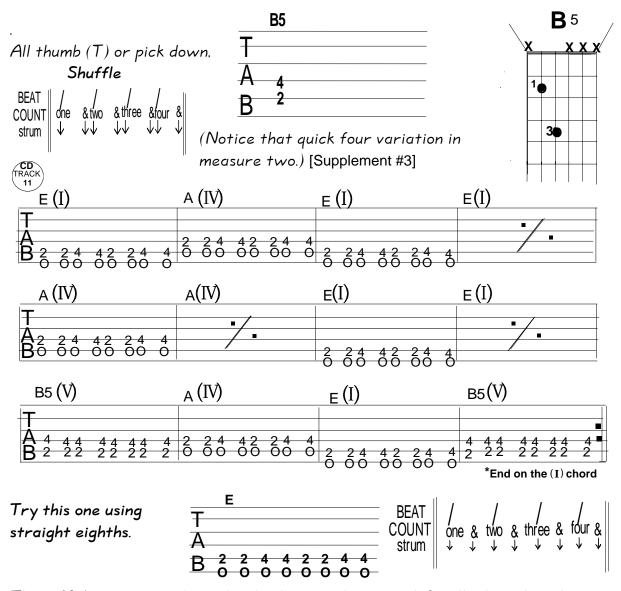
These will all be played **thumb** (**T**) **or pick down** (just as in Lesson #3). If I was "talking" to my 3rd finger, (left hand) off---off-on---on-off---off-on---etc. . .

You should recognize this as being in the **shuffle** beat.[Supplement #4]



### Let's try 12-Bar-Back & Forth in E

We already have the A and E, here is the B on the neck, and in TAB. For now, since the "back and forth" is a bit harder on the B (as it is for every thing except A, D and E, because those have the open string root bass), we will just stick to the B5 partial chord ("power chord") as in Lesson #3



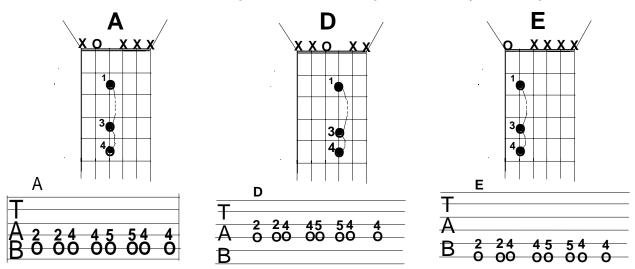
These 12-bars in straight eight rhythm sound very rock & roll when played fast. Like Chuck Berry etc...When played in shuffle rhythm you can play them as a very slow blues or speed it up to "boogie".

### LEVEL II (Page 160)

Looks at other ways of getting that B thing going. Also looks at other places for A, D, E, as well as all the other notes.

# Lesson #5 Popular Variation--Back & Forth

Here is another popular way to do this two string "back and forth" thing. In this case we are using three notes along with that open string root.



So, to get to that 5th fret we need to use our pinky (4th finger). Of course you could try sliding your 3rd finger up to get that, whatever works is fine.

# Two String Back & Forth Shuffle in A

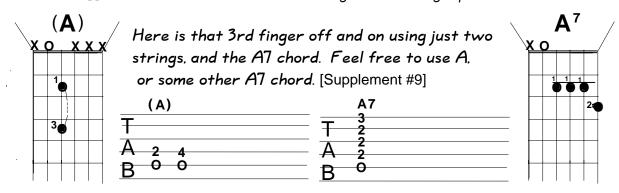
Thumb (T) or pick down-See that quick four in the 2nd measure? [Supp.#3] **BEAT** COUNT Tighten up that rhythm by muting! [Supp. #8] strum TRACK 12 д(I) A(I) Ď(IV) A(I) 3 34 D(IV) $_{D}(IV)$ A(I)A(I)3 34 45 54 A (I) D(IV)E(V)E(V)5 55 55 55

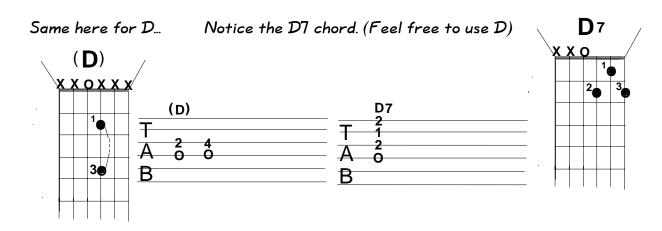
LEVEL II (Page 163) With a big S-t-r-e-t-c-h do this everywhere!

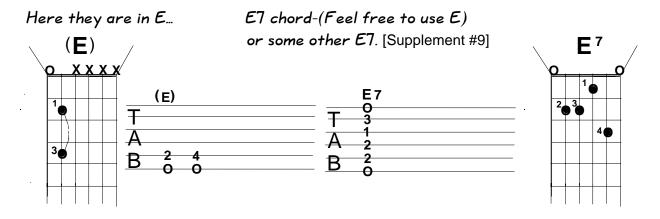
# Lesson #6 Mixin' it Up

# Putting the first four lessons together.

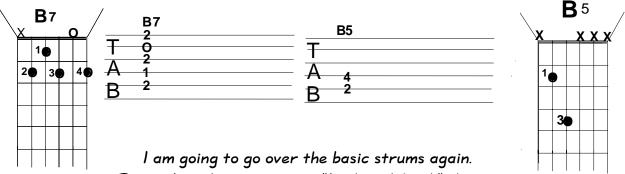
What we are going to do here is put Lesson #2 <u>Mono Bass With Chords Up</u> and Lesson #4 <u>Two String Back & Forth</u> together. Here they are plugged into the 12-bar in A and E. By now you should easily recognize the  $\mathbf{I}$ ,  $\mathbf{IV}$  and  $\mathbf{V}$  chords in both these keys. This 12-bar progression should be in your blood. (Further down the road we will use some of the variations.) If needed, review [Supplements #3 and #4]---[Lessons #1-#4] Again, in neck graph and TAB.







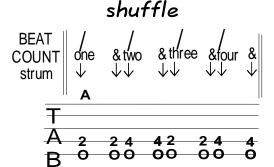
For this lesson we will use just the B7 chord...(but, you should know that B partial chord ("power chord") as used in lesson #3. Feel free to use it in place of the B7. (I have not yet shown you the "back and forth" thing for B)



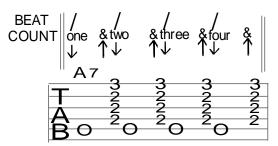
Remember that two string "back and forth" thing

will be <u>all down</u> with thumb (T) or pick hittin' <u>both strings</u> at the same time. Then the chord will be thumb or pick down on root bass note, then finger(s) (or pick) up on chord. (If you have questions about which finger(s) review Lesson #2.) NOTE: Again, don't worry about strumming every string on the way up, just the first two or three is fine.

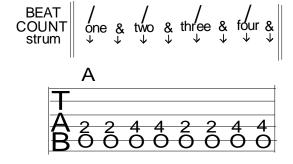
Here are those two rhythms again .[Supplement #4 The Rhythms]

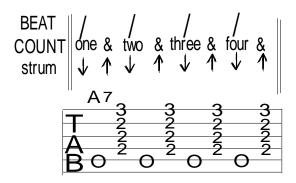


Remember: down-up/down-up/down-etc...



Although I will write out the 12-bars in shuffle, also try them in straight eighths (Remember: all even) [Supp. #4]





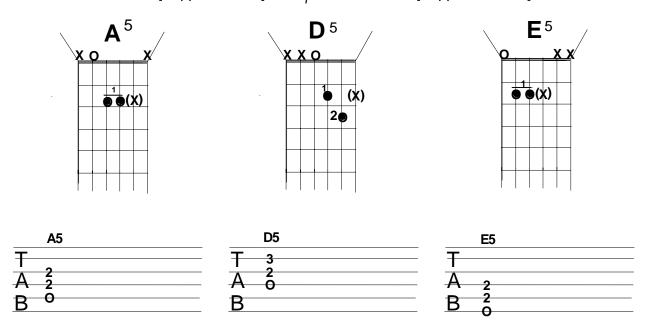
# Mixin' it Up 12-Bar Shuffle in A Mono Bass and Chords With Two String Back and Forth. **A**7(I) **A**(I) A(I)**D7**(IV) **A7**(I) D(IV)A(I)24 00 **E7** (V) E(V)D(IV)**A**7(I) 24 \*End on the (I) chord Mixin' it Up-12-Bar Shuffle in E Mono Bass and Chords, With Two String Back and Forth. \*Note that quick four variation second measure. **E**(I) $_{A}$ 7 (IV) A(IV)E(I)A (IV) **E**(I)

LEVEL II (Page 164) We'll bring this up the neck!

\*End on the (I) chord

# Lesson #7 Octave Shuffle With Power Chords

The "power chords" used here are a bit different than those used in Lesson #3. Those were placed on just two strings. Here we have those same two notes (on two strings), but are repeating that root bass note an **octave** up. Info on octaves [Supplement #6] and "power chords" [Supplement #10]



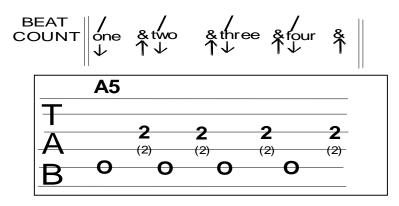
That ( $\mathbf{X}$ ) there on the string means to deaden that string. You just let your fretting finger touch it slightly. (Actually a very easy sloppy way of playing.) So, anyway we now have these three string partial chords ("power chords").

Ok, on A5 we have that 5th string open, that is our root bass note--We are pressing the 2nd fret with our first finger (on both the 3rd and 4th string). That 3rd string is the **octave**.

On the D5, our fretting fingers change, and our strings change, but otherwise things are about the same. The octaves (D notes) for that D5 are placed on the 4th and 2nd strings.

On the E5 our first finger presses two strings, just as on that A5, but now it's the 5th and 4th strings. The octaves (E notes) for that E5 are placed on the 6th and 4th strings.

Now, let's look at the right hand strum, then plug it into a 12-bar.



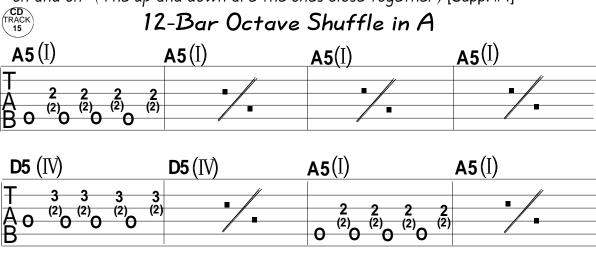
(Right hand fingering) T i T i T i T

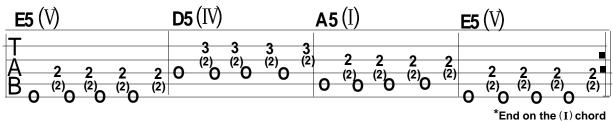
So it's thumb (T) or pick down----index finger (i) (or pick) up...

Remember; this is a **shuffle** "loping" feel, [Supplement #4] played just like the mono bass and chord thing in Lesson #2. But there we were coming up on a full chord, here we are coming up on just one string, in this case the 3rd string. That little (2) on the 4th string there means I might come up on that one also, but I am aiming for the octave on the 3rd string.

This is the case for the D5 and E5 also. I might sound that "middle" string between the root bass and octave. (I mean, it's right there beggin' for it.)

Again, think of this shuffle as **down** (rest) **up down** (rest) **up down** (rest) --on and on--(The up and down are the ones close together) [Supp. #4]





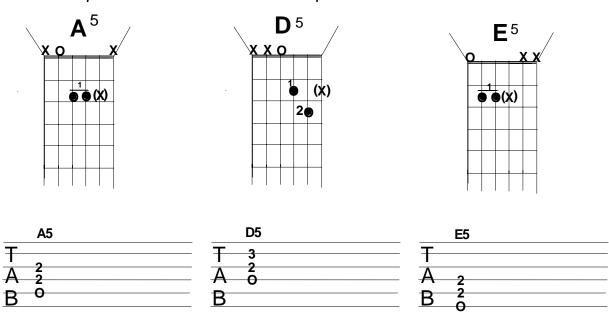
See [Supplement #8]

There you will find two different dynamics that really bring this to life!

# Lesson #8 Walking Bass With Octaves Up

The walking bass line is used constantly in blues and most "roots rock". (You will also hear it a lot in jazz.) It is played by the bass player, the guitar player, and piano. Here we will learn to play it first with the partial chords ("power chords"), then along with the full chords. We will stick with the 12-bar in A and E. So, here are the moves on guitar neck graph and TAB.

First, the "power chords" as shown in the previous lesson.



Remember (from Lesson #7), what that (X) there on the string means? (You just let your fretting finger deaden that string by touching it slightly.) So anyway we now have these three string partial chords ("power chords")... Let's look at how the walking bass is done using these. First the neck graph. A walking bass...

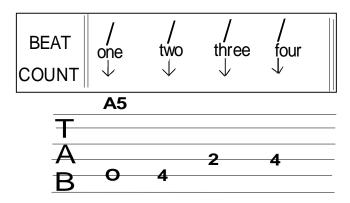
Again [Lesson #7], we have that 5th string open, that is our root. We are pressing the 2nd fret with our first finger on both the 3rd and 4th string.

NOW; See those dotted lines? What that means is that 5th string will be played open then on the 4th fret! That 4th string will be played on the 2nd fret then on the 4th fret! We need to have that 3rd finger moving on and off!

Let's see how that looks written in TAB...

X O X

A walk in TAB--This will be thumb (T) or pick down...

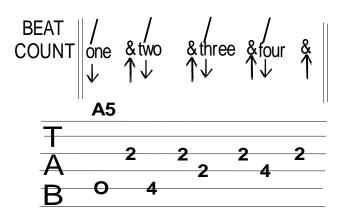


Remember that 3rd finger.....off.....on.....onff.....off.......on.....off.....on

NOTE: These quarter notes stay the same for straight or shuffle! [Supplement #4]

Now we have the index (i) finger (or pick) coming up on that 3rd string.

### Walk With Octaves Shuffle



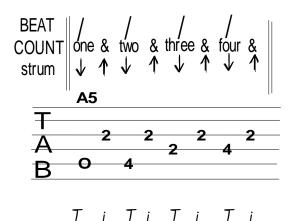
(Right hand fingering) T i T i T i T i

So it's thumb (T) or pick down----index finger (i) (or pick) up...
Remember; this is a "loping" feel (shuffle) played just like the mono bass and chord thing in lesson #2. But there we were coming up on a full chord. Here we are coming up on just one string. (In this case the 3rd string.) I think of it as down (rest) up down (rest) up down ---on and on--

(Remember, the up / down are the ones close together)

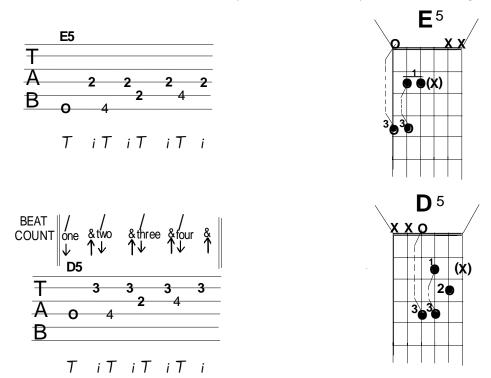
Let's see how this looks using straight eighths.

Again--Walk With Octaves (But now using straight eighths.)



Remember the down and up here are all even!

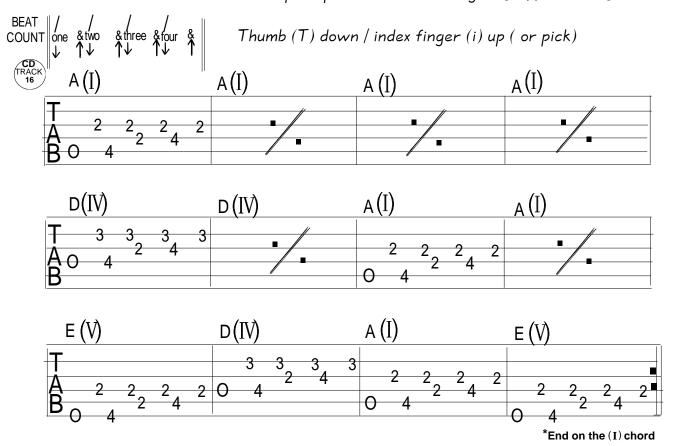
This will basically be the same thing for walk in E except we will be using the three bass (low, big) strings. Also, the same for walk in D except we will be using the next higher (smaller) strings (4th-3rd-and 2nd). Let's look at those. Again we're back to the shuffle rhythm, but also try them in straight eight.



Let me tell ya'--These are a lot more effective using the muting and accenting techniques. [Supplement #8] Now let's plug these into the 12-bar in A.

# The 12-Bar in A-Walking Bass With Octave Up

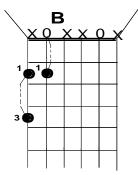
NOTE: Remember those repeat previous measure signs? [Supplement #2]



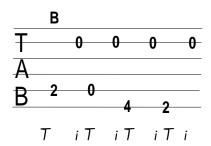
This is written in shuffle, also try it in straight eight rhythm.

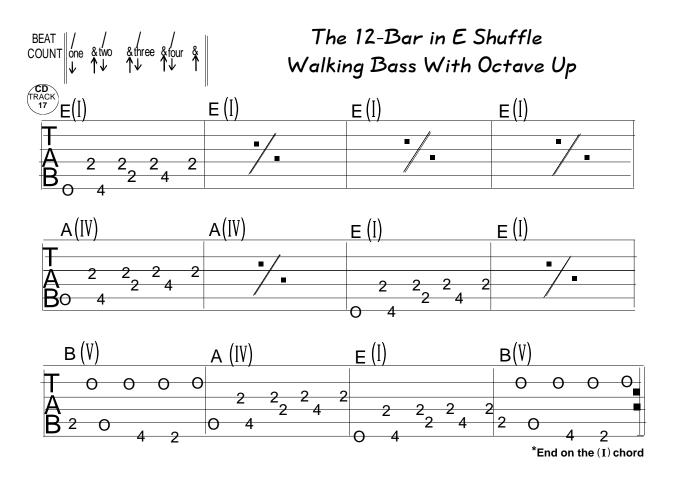
# Now we are going to plug this into 12-bar in E. But first we need a walking bass for B.

Since we don't have an <u>open</u> low bass string for the B, we will try something else. In this case a different walking bass line. One that walks down! Let's look at this in TAB and on the guitar neck graph.



On the 5th string we go from the 2nd fret to open. Then... on the 6th string we go from the 4th to the 2nd fret. The high note (up) will be that 2nd string open.

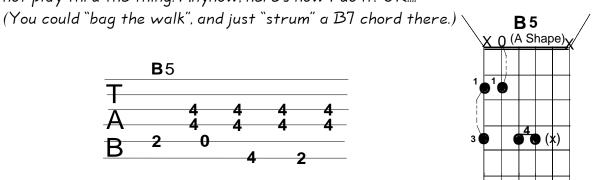




Be sure to also try this one in straight eight rhythm! [Supp.#4]

### NOTE:

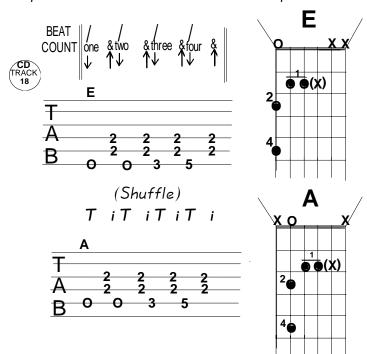
You know, I'd rather play a full B5 chord on that B chord "walk down". The reason I didn't show it there? I don't want you to get hung up on it, and not play thru the thing. Anyhow, here's how I do it! OR....



LEVEL II (Page 165) A much more advanced "walkin' boogie"!

# Lesson #9 Minor Walking Bass

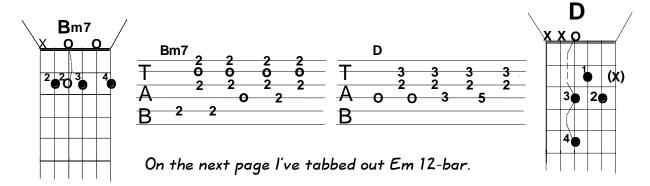
This is a great "boogie walk"! A lot of players like John Lee Hooker will just hang on one chord for an entire song. Although this bass line theoretically defines the minor chord, here I have it with the "power chords" .(They being neither major nor minor.) In LEVEL II, I show it used with minor chords. The right hand fingering here for A and E are straight forward. (Its really best to follow that.) Use thumb (T) or pick down and index (i) finger (or pick) up. (These use that same "octave up" as the last lesson.)



Before putting this into a chord progression like 12-bar, just do one measure of this over and over. Really dig heavy into the rhythm!

Same with this A. Just over and over till you start to really feel the groove!

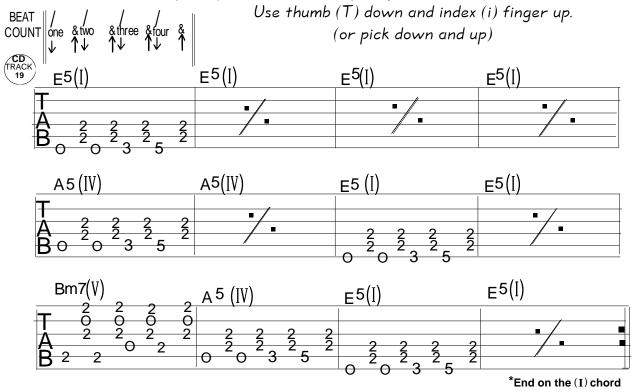
Get down and boogie, or as John Lee Hooker said "Boogie Chillen"
Here is D5 and Bm, so you can plug into 12-bar in A and E.
Hold on! Are you sure you know what that means? If not-[Supp. #3]
I've opted to use Bm7 chord here because it's easy.
(For the bass just use that 2nd finger from 5th to 4th string.)



# 12-Bar in E(min.) Minor Walking Bass Line

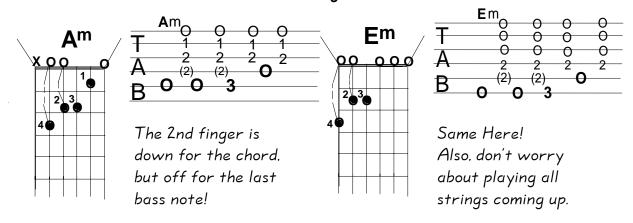
Just another simple shuffle.

This gives you a chance to dig deep into the rhythm.



Want a better groove? It's about dynamics baby! [Supplement #8]

Let's look at how we could change this up a bit if you wanted to play the same bass line while strumming the full Am and Em chords.

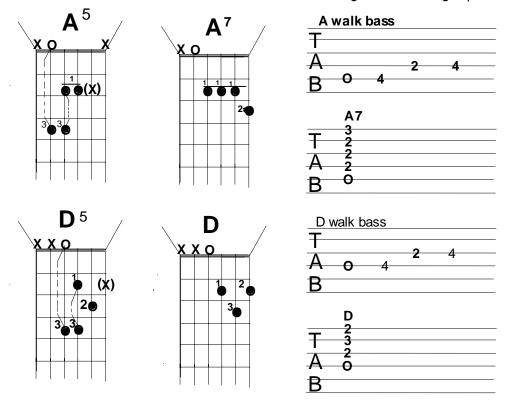


NOTE: In "minor blues" the I and IV are always minor, but a lot of the time that V chord stays major. So you might have Em. Am. and B7, instead of Bm7. LEVEL II (Page 166) Moving this around the neck, using barre chords.

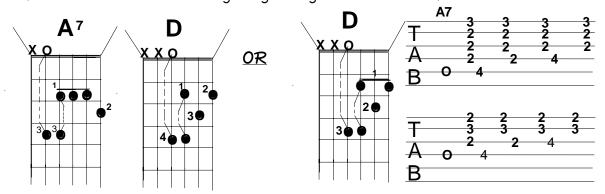
# Lesson #10 -Walking Bass With Chords Up

More "Mixin' it Up"-combine [Lesson #2 and #8]

Now we will combine the chords with the walking bass. We are going to use a few different chord possibilities to make our fingering smoother. Also alter a few of the walking bass lines in order to keep it going while hanging on the chord. Let's look at these chords and bass lines again in neck graph and TAB.

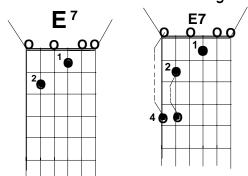


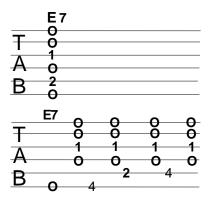
Now, let's combine this walk with the chords. Hold that A7 chord and move 3rd finger on and off. Hold that D chord and move 4th finger on and off. (Or use the alternative fingering change on the D walk.)



Notice the TAB here is written out (notated) in shuffle.

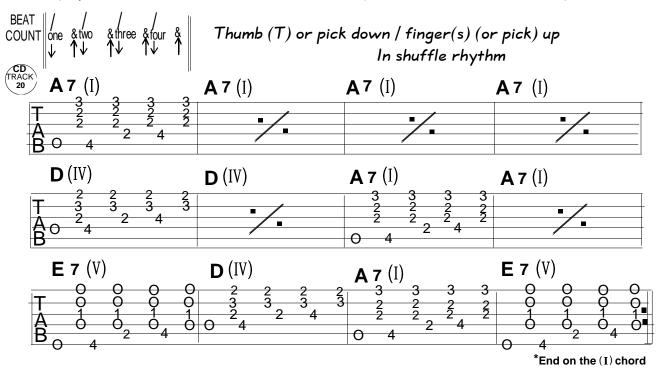
Here on E, we will use this E7 chord and walk with the 4th finger.



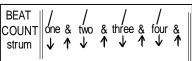


# 12-Bar in A -Walking Bass With Chord Up

The right hand here will be just like in [Lesson #2] The thumb (T) or pick will be going down on that bass and finger(s) (or pick) will be going up. Finger(s)? I'm using just my first (index) (i), or sometimes just my second (middle (m). But you could use any one you want, maybe all three on some of the chords. Also, again, don't worry about strumming all the strings in the chord on the way up. Just one or two or three, whatever, just concentrate on the rhythm!

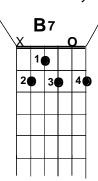


Try this in straight eight rhythm!
[Supplement #4]
Ok. next page, let's plug it into E.



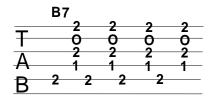
# 12-Bar in E-Walking Bass With Chord Up

The E and A walking bass line and chord will be the same here as it was for 12-bar in A. But for now we will just play the B7 chord with mono bass. Here it is just like it was in [Lesson #2].



Why not do the walking bass along with this B7 chord?

The fingering here would be too problematic. You would be surprised at how many players (including Robert Johnson) will just change things up a bit for reasons like that!

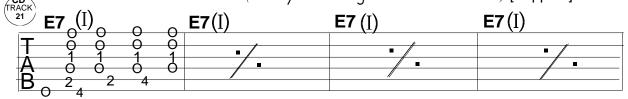


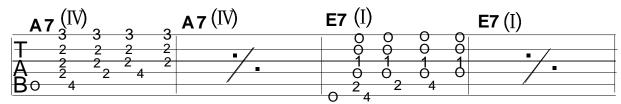
Or, You could use the B walking bass shown on the bottom of this page.



Again, this is notated in shuffle.

\*thumb or pick down / finger(s) (or pick) up
(Are you muting those bass notes?) [Supp.#8]







\*End on the (I) chord

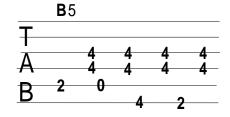
Try puttin' an A7 chord in that 2nd measure! (quick four)

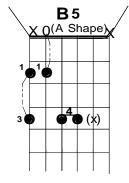
If you don't know what is meant by that quick four. [Supp. #3].

Be sure to try this in straight eight rhythm! What? [Supp. #4]

NOW; Wanna walk that B chord?

LEVEL II (Page 167)
Barre chords and walk? (OUCH)





# Let's do a review before we move on to section two!

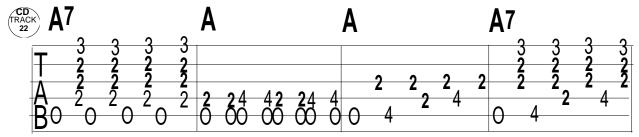
# Mixin' it Up- Review (Lessons 1 thru 10)

Gettin' solid on these rhythm "licks" ("stuff on the bottom"), is really important, since the next step will be to add high note "licks" ("stuff on top"). You need the solid foundation in order to build the house.

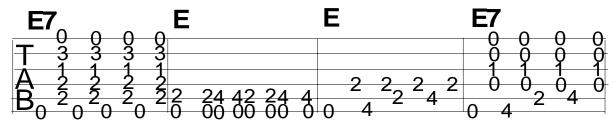
If not sure about something, look back through the lessons.

- 1) Mono Bass With Chord Up [Lesson #2]
- 2) Two Strings Back & Forth [Lesson #4]
- 3) Walking Bass With Octave [Lesson #8]
- 4) Walking With Chord Up [Lesson #10]

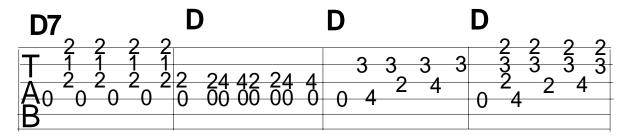
A great exercise and cool musical arrangement is to play these four things for two measures on each chord! (That is how it's recorded on the CD track.)



1)Mono Bass w/Chords 2)"Back & Forth" 3)"Walking Bass 4) Walk w/Chords



1)Mono Bass w/Chords 2)"Back & Forth" 3) Walking Bass 4) Walk w/Chords



1)Mono Bass w/Chords 2)"Back & Forth" 3)Walking bass 4) Walk w/Chords

Remember, these all sound better with dynamics! [Supplement #8] Again, these are shown shuffle rhythm. Try them in straight eight also.

# Section Two "The Stuff On Top"

The first ten lessons dealt with what I call "The stuff on the bottom".

What I mean by that, in this book, is the rhythm parts. Now, remember that all musical "parts" have rhythm, (a sense of movement in time) but, in typical popular music lingo (blues, rock, folk, jazz, country, etc...), there are rhythm parts and lead parts. In a typical four piece guitar band situation, there might be bass, drums, and rhythm guitar laying down the rhythm, and then a lead guitar playing on top of that. One of the main aims of this book (especially for all you finger style guitarist's), is to enable you to play all the parts alone (solo), at the same time. That means you never leave the rhythm when you go to play the "stuff on top" ("high notes", melody, "licks", etc...). Most of this can also be accomplished using "hybrid flatpicking". [Supplement #5]

In many cases you might simplify the rhythm part, maybe down to just a mono bass note figure, while you work on the top. (Most of the lessons use that.)

In this section we will learn a lot of "licks" using scale notes etc...a lot of these "licks" can be used as "fills",

or as lead solos, or "runs". You can think of them as phrases that you plug into your musical conversations to help articulate your musical thoughts.

Some of the stuff involves scale thinking. some doesn't, Now, a few tips on gettin' gravy out of these lessons!

#### Gettin' the most out of these "Stuff On Top" lessons.

The "Stuff On Top" lessons not only give you all these "licks" to play, but more importantly, show you ways of fitting them into the rhythms ("stuff on bottom") you worked with in the first ten lessons.

Don't skimp on these exercises, keep going back to the rhythm (bottom), then to a "lick" (top). All the while keeping that groove intact. Then go back to the foundation (bottom) and dig it deeper! Get that rhythm (bottom) going strong, then go on and hang a few things on the wall (top). Pull one out and place it there, plug another in here. Do it till your fingers dance on those notes, jam it out till they hurt, then do it again.

Read my rap (in the notes to students) about owning and renting? Try to really own just one of these "licks". Rent the rest. Just keep 'em company there in the book. Then pick another to own, put that tool in your box and work it. Pick out the "licks" that melt your butter or that just fit under your fingers better, and make them a part of you; words in your blues vocabulary.

Again, in these lessons you will see this type of thing a lot. We saw it in many forms in that first group of lessons.

BEAT One two three four two sq. upsQ.upupSQ.upup

We know what it is. (Or had better by now!)

It's the directions for your right hand. And talking to your hand really helps! So here I say, squeeze----up squeeze----up squeeze up up squeeze up up.

If you can vocalize the rhythmic patterns then you've got it!

All you have to do now is teach it to your hands. (Not always quick or easy.)

Why do we use our strongest hand for the strumming or picking? Because we need that accuracy and strength for the most fundamental and important part of music making; The rhythm! Most of us forget this because we become unavoidably preoccupied with the fretting hand and all the flashing, shinny, glittering details. You know--this little "lick", running up there! (This includes the camera men shooting music video.)

And in these lessons, there are a lot of them. In fact, that's sort of what the "Stuff On Top" is about. (The love of shinny, glittering details "little licks".)

On the next page is a "prep" lesson that will help you train that right hand. Use that hand as the dictator to fit all the "stuff on top" in line with!

Next up-Lesson #11 First--let's look at the "moves" for the "Stuff On Top"!

First practice these rhythms with muted strings. (Just deaden them by laying your left hand lightly across the strings.) **Train the right hand!** 

First, those swingin' eighths.

Thumb (or pick) and finger(s)

together is the pinch or squeeze. (SQ)

Then it's finger(s) up.

Now for the triplets.

Thumb (or pick) and finger is squeeze.

Then it's finger(s) up/up.

This triplet rhythm fits right in with

the shuffle rhythm!

BEAT COUNT one two three four three SQ.upupSQ.upupSQ.upupSQ.upupSQ.upup

Remember, the shuffle is just the middle triplet left out. [Supp. #4 The Rhythms]

The shuffle

One (rest) &

two (rest) &

three (rest) &

four (rest) &

Now, triplets

1 2 3

1 2 3

1 2 3

1 2 3

One---trip---let

Two---trip---let three--trip --let four---trip---let

Now here again are the rhythms for the "stuff on the bottom"

To start, mute the strings, treat this like a percussion exercise.

What is notated here, and on the CD track, I alternate between one measure "bottom" then one "top". (You could try two or even four measures each).

BOTTOM

Thumb / fin

Thumb down only (Or pick)

Then...

Thumb / finger is squeeze then finger(s) up

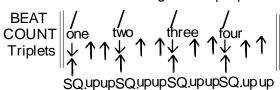
BEAT / / / / / / / / / / SO UDSO UDSO

Thumb down then finger(S) up

Thumb /finger is squeeze
Then finger(s) up up

BEAT One & two & three & four & 1

**hen...** BEAT COUN Triple



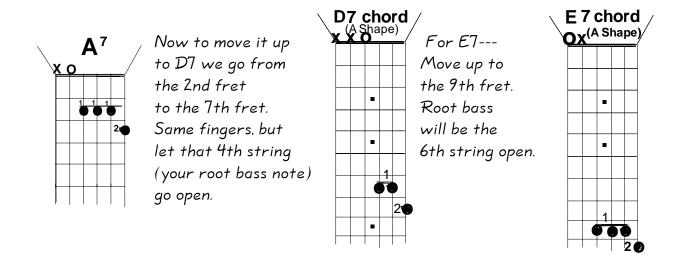
Just mix them up till you are comfortable from either "bottom" to either "top"!

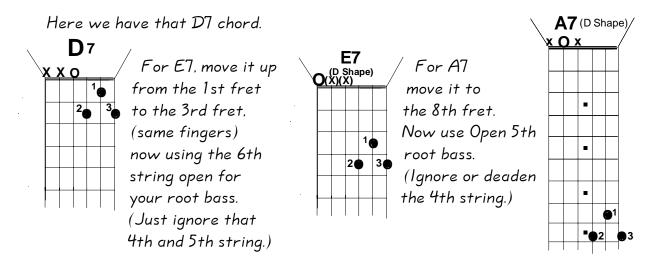
Now, let's get some notes up there for the left hand!

# Lesson #11 Abbreviated "High Chords"

A very effective method of adding some "stuff on top" is by playing the chord that you're on, somewhere else higher up the neck. Maybe giving it a different "strum", or different accents. Let's start by using some easy chord placements that don't require an actual "full barre". These abbreviated chord shapes work well with E, A, and D chords, because we can use the open string root bass notes. I call these "high chords".

Here we have that A7 chord. (5th string bass)

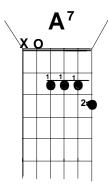


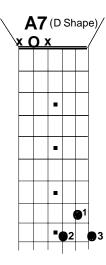


Let me arrange these in a slightly different way.

#### I am going to plug these into the 12-bar in A.

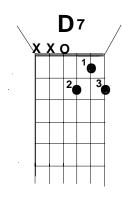
But first let's take one more look at them.

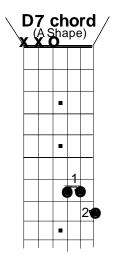




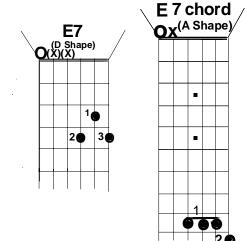
We need to get from that
"first open position" A7 chord
(in A shape) quickly up to that
A7 chord in D shape.
These two places for A7
should be equal in your mind.
Again remember to avoid or deaden that
4th string in this abbreviated D shape.

#### Set these positions to memory!





Here we want to go from that D7
"first open position" (in D shape)
quickly up to D7 in A shape.
Remember abbreviate that one up the
neck even more to allow the 4th string
open, as it will be the root bass note.



#### Get`em in that memory!

For the 12-bar in A. we will be using these two "shapes".

Get to know them!

When we plug them into 12-bar in E. we will be going from our "standard" E7 (in E shape. "first open position") up to these two.

Remember to avoid the X'ed out strings, and use the 6th string open E root bass

Ok; time to plug into the 12-bar.

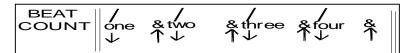
# 12-Bar in A- With Abbreviated "High Chords"

We're gonna mix one measure "stuff on bottom", with one measure "stuff on top".

The "stuff on bottom" rhythm will be mono bass with chord up. [Lesson #2]

#### This is a shuffle!

Thumb (T) or pick down finger(s) (or pick) up.



The "stuff on top" we are using here is a new "strum" pattern for us. This first one will be basically the same rhythm as the bottom, but we will keep the swinging eighth notes [Supplement #4] on top. That will look like this.

Thumb (or pick) and finger(s) together is the pinch or squeeze. (SQ.) Then it's finger(s) (or pick) up.

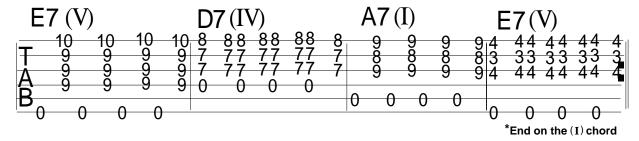


TRACK 24 This is gonna require a very quick left hand position change. Be sure to keep that mono bass quarter note nice and steady!

(Got those positions memorized and ready to go!)

A7 (I)	A7 (I)				A7 (I)			A7 (I)			
T 2 2 2 Δ 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2	3 3	9 99 8 88 9 99	00 (	99 9 88 8 99 9	3 2 2	3 3	3 3 5 2 5	9 9 3 8 8 9 9 9	99 88 99	99 88 99	9 8 9
B 0 2 0 2	) 0	0 0	0	0	0 0	0	0 (	0	0	0	-

D7 (IV)	<b>D7</b> (IV)	A7 (I)	A7 (I)
T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	$egin{array}{cccccccccccccccccccccccccccccccccccc$	3 8 3 3 3 7 7 2 2 2 7 7 2 2 2	39 99 99 99 9 28 88 88 88 8 29 99 99 99 9
B	0 0 0 0	0 0 0 0	0 0 0 0



Now, let's use the same chord positions, but a different rhythm on top.

Ok, so we have that same shuffle rhythm here for the "stuff on the bottom".

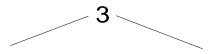
Thumb (T) (or pick) down finger(s) (or pick) up.

But the "stuff on top" will be another new rhythm figure. We're gonna put triplets on top. [Supplement #4]

Thumb / finger is squeeze (SQ.). Then finger(s) is up-up Or "hybrid flatpicking" [Supplement #5]

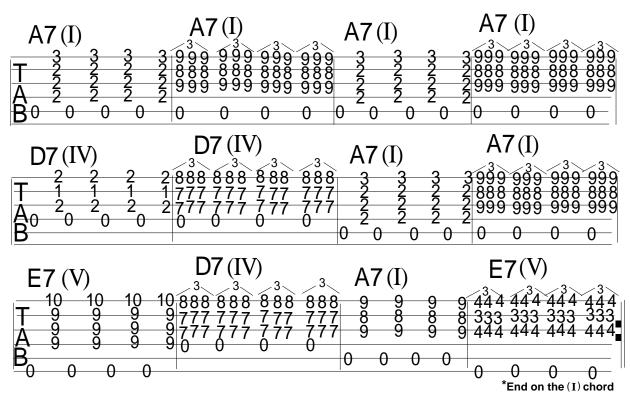


The **triplets** used here, are three equal notes put together as a group (taking up one beat), as indicated by this notational marking.



# (TRACK) 12 Bar in A-With Abbreviated "High Chords" (triplets)

Got those positions memorized? (Otherwise there's lots of #'s here.)



# Lesson #12 Another Abbreviated "High Chord" Shape

Again, we are going to use an abbreviated chord shape up the neck, taking advantage of the E, A, and D, open strings as our root bass notes. This is a very common way of thinking. (A non-scale way of playing "lead licks".)

Here we are looking at Ye olde.. standard F chord. (In "F shape")

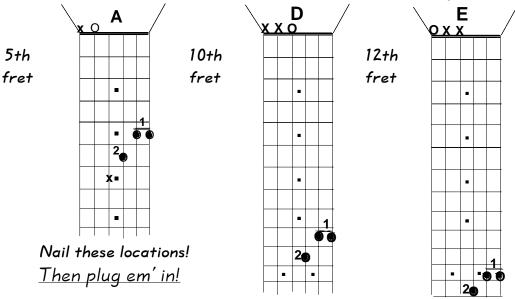
What we are going to do is take our 3rd finger off,
thus using just our 1st and 2nd fingers, and just the three small strings.



Then we move this abbreviated "F shape" chord up to A. (5th fret) Remember that the open 5th (A) string is now our bass note.

Then move it up to the 10th fret for the  $\mathbf{D}$  chord. That open 4th  $(\mathbf{D})$  string is now our root bass note.

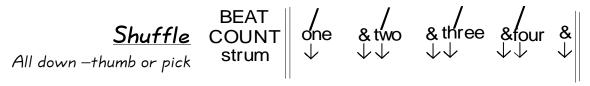
Now, all the way up to the 12th fret (double dots on most guitar necks). That then will be the  $\boldsymbol{\mathcal{E}}$  chord, with the 6th  $(\boldsymbol{\mathcal{E}})$  string bass.



# 12-Bar in A-With Abbreviated "High Chords" (Fshape)

Instead of using that same rhythm "on the bottom" that we used in the last lesson, let's use the two-string, two-note, "back and forth" one. [Lesson #4]

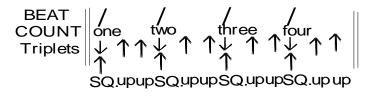
So the "stuff on the bottom" rhythm will look like this.

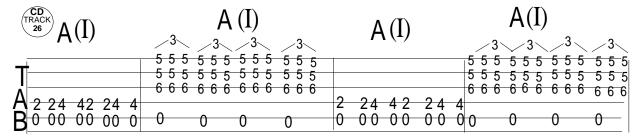


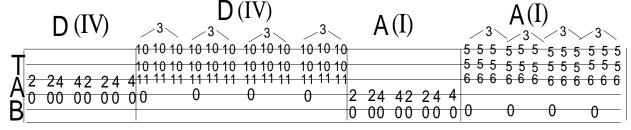
Then we will play the abbreviated "F shape" on top. Using those triplets as we did on that last 12-bar in Lesson #11.

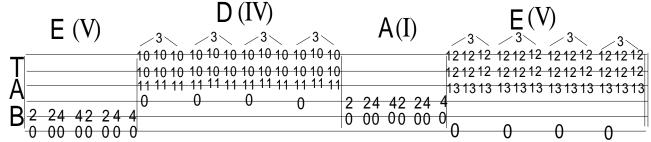
So the "stuff on top" will look like this.

Thumb / finger is squeeze (SQ.) then finger(s) up - up.
Or "hybrid flatpicking" [Supp.#5]
Got the locations down?









Don't panic! Those high numbers are just that "F shape" chord.

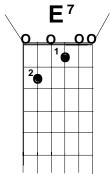
<sup>\*</sup>End on the (I) chord

<sup>\*</sup>Remember, you can plug these in any time you have an A, D, or E chord.

# Lesson # 13 The "Stuff On Top" in E

Let's mix some "licks" on top with the rhythms we covered in those first lessons. What we're gonna do here is play one measure (4 beats) of a rhythm (the "stuff on the bottom"), then one measure of "licks" ("stuff on top").

**To get started** lets look again at three of the rhythms we used in those first lessons. We are gonna start out just hangin' in E. Then plug into the 12-bar.



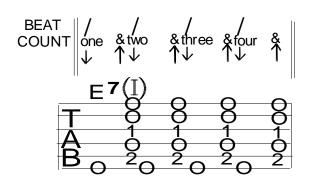
# One Chord Shuffle in E. (Hold this E7 chord) Keep that 1st and 2nd finger down there!

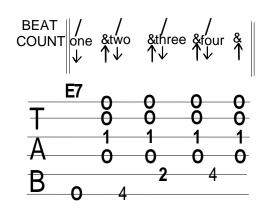
We've already viewed and reviewed these first three rhythms again and again. Here they are as a convenience.

#1 Mono Bass With Chord Up.

Thumb down / finger(s) up (or pick)

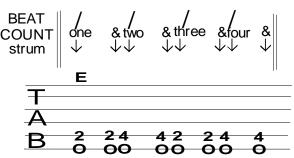
#3 Walking Bass With Chord Up Thumb down / finger(s) up) (or pick)





#2 Two String, Two Note Back & Forth (All thumb or pick down) but, still hold that E7 chord!
And use your "pinky" on that 4th fret!

Again, when walking-And holding that E7 chord --it's the pinky off and on.



\*By now,

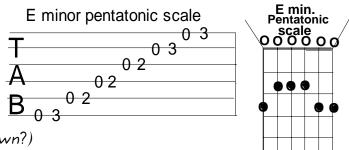
you should have these down! So work hard and concentrate on the groove! Accents, muting Etc... [Supplement #8]

Now, let's look at the notes for "The Stuff On Top!

# Now, let's plug the notes in.

The "high notes" we will use are from this E minor pentatonic (5 tone) scale. Note: The minor pentatonic may not be the definitive blues scale, but it is a great place to start! (Looks like more than five to me!) [Supplement #11]

I've shown you "the stuff on the bottom" Now let's find some more "stuff on top"

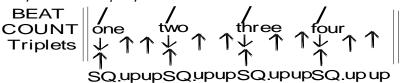


(Got that scale up there down?) Run up and down it a few million times.

Some of the stuff I'll take from just this scale pattern. Other stuff, like the "two note things", we will start off with, are the same notes, but maybe in different places on the neck.

For these two note things on top here. I'm gonna start you off using triplets. I showed you this in Lesson #11, and I'm showin' it to you again! This triplet rhythm fits right in with the shuffle rhythm. [Supp.#4 The Rhythms] (Remember, the shuffle is just the middle triplet left out.)

ONE TWO THREE FOUR
...Beat / / / ("clock")
The shuffle
One (rest) & two (rest) & three (rest) & four (rest) &
Now. triplets
1 2 3 1 2 3 1 2 3
One---trip----let Two----trip---let three--trip - let four---trip----let
Let me show you how to play these------



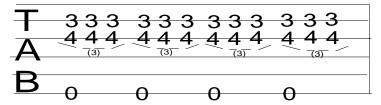
Thumb / finger is squeeze (SQ)--then finger(s) up up Or "hybrid flatpicking" [Supplement #5]

First practice these rhythms as a right hand percussion exercise with muted strings. (Just deaden them by laying your left hand lightly across the strings.)

We want to train the right hand!

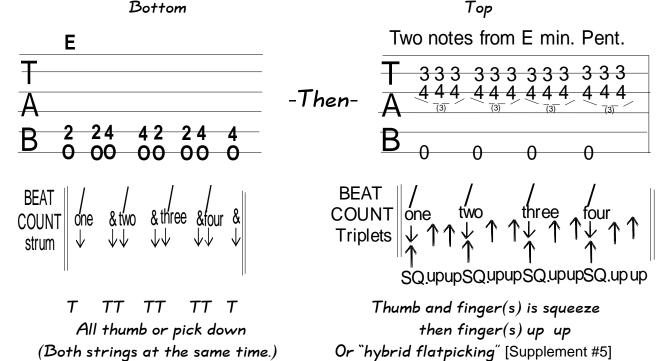
Again, some of the stuff I'll take from just the scale pattern, from that last page. Other stuff, like the "two note things" (intervals), we will start off with, are the same notes, but maybe in different places on the neck.

Two notes from E min. Pent.



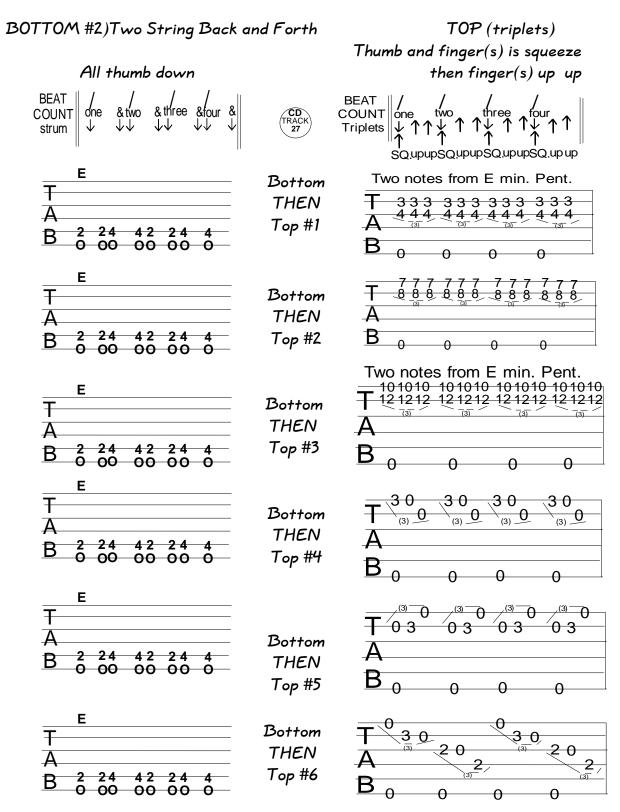
This is a great one, and I've got two or three others almost just like it. I call this a "two note thing on top", it's two notes played at the same time, it's an interval, a part of a scale. But the main thing....it sounds good.

So, like I told you at the beginning of this lesson--You play one measure of "bottom", (any one works).
We will start off with this two-string / two note "back and forth".
Then play one measure "stuff on top", startin' off with this two note thing.
(Same drill as page 39.) (All the single note "licks" will work the same way.)

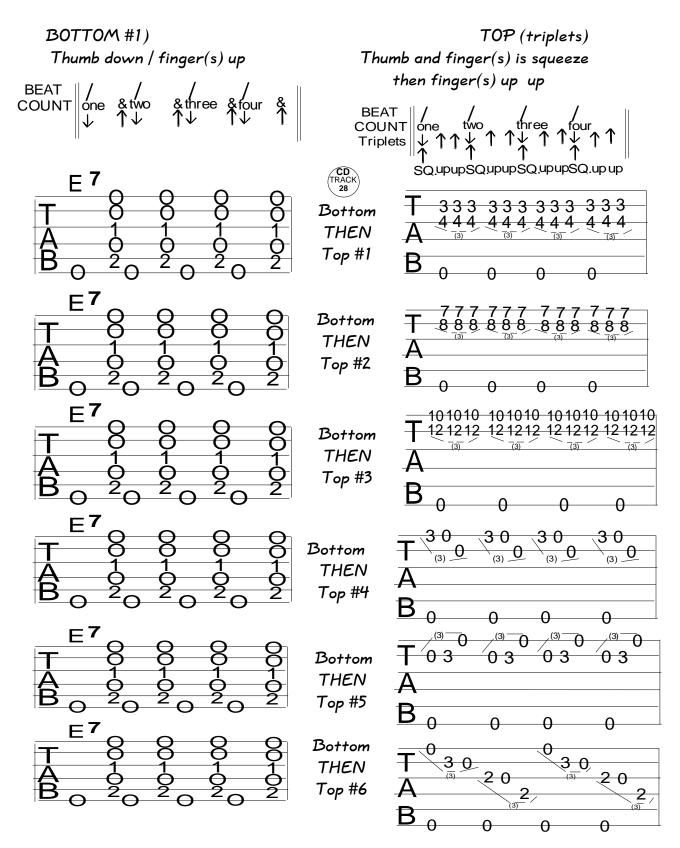


Now let's look at a bunch of these "licks to put on top"!

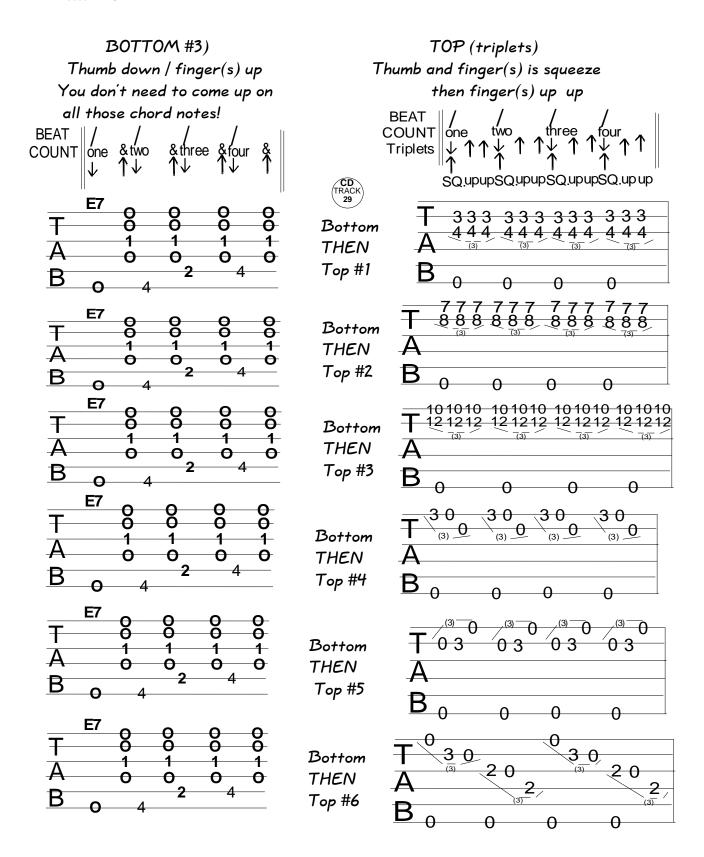
#### For now we will keep this same rhythm on the bottom!



To drill the idea in--let's do the same thing using the other two rhythms!



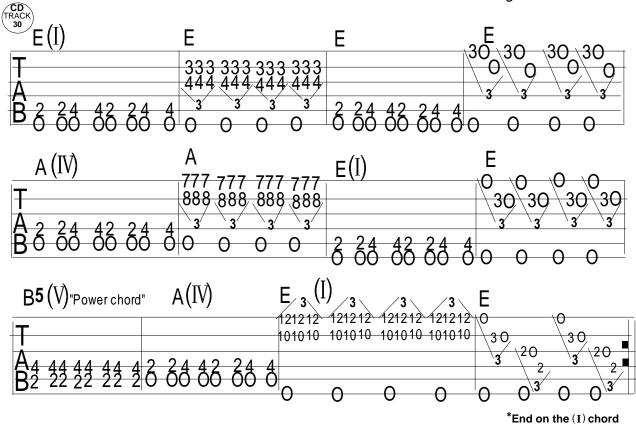
Now, let's play that third bottom rhythm with the same "stuff on top"!



Now, let's plug some of this into a 12-bar in E!

#### Ok, here I've included all six of those things on top.

The "bottom" rhythm I chose to put here is that two string "back and forth" thing, although I slipped in that B5 "power chord" [Lesson #3] [Supp.# 10] (cause the "back and forth" on the B is a bit hard.) I also slipped in an E "lick" over that A bass in the sixth measure. (Don't sweat it, it sounds good there.)



Now you might want to do these same "licks" pluggin' in one of the other rhythms from this lesson or maybe that Walkin' With Octave Up thing from [Lesson #8], or any of the others.

#### You gotta learn to mix it up like you would any language!

I'm going to take you through some other ways of mixin' up these triplet figures. As these "licks" on the neck start to feel familiar under your fingers, really listen to their sound and get them into your ear, your head, and your memory. Repetition is the key to owning these "licks"!!!

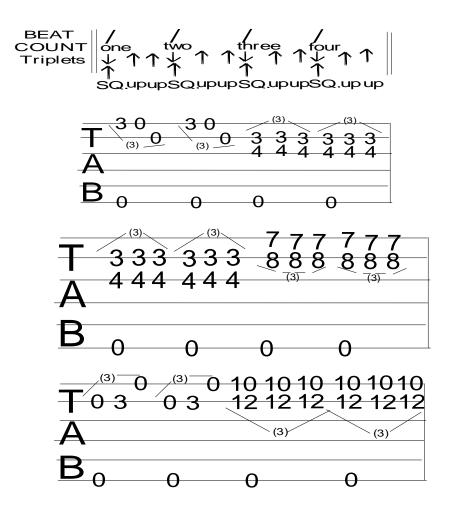
The idea here is to not only teach you the "licks", but to make them a part of your musical vocabulary. This will allow you to pull them out and lay them down as easily as you pull up words to fit into a conversation.

Next I'll show you some of the unlimited possibilities for mixin' these up!

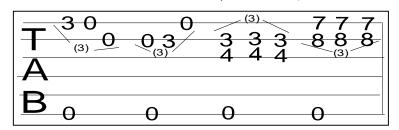
# These Mixed Up Triplets On Top

What I've got here is some examples of the "stuff on top" (from the previous pages) divided up into two beats each instead of the full four beat measure. This is just a few examples, you can figure out others.

I'm not gonna' show those three "bottom" rhythms again. but you might want to alternate these (like on the previous pages) with a measure of rhythm.



What about one beat each? (Make up some of your own!)



Remember --- repetition is the key!!!

# Lesson #14 Swing 'em Around

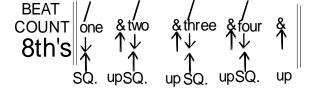
Here are the same "moves" (same positions on the neck) as in the previous lesson, but with swinging eighths instead of triplets!

First practice these rhythms with muted strings. (Just deaden them by laying your left hand lightly across the strings.)

We want to train the right hand!

#### First, those swingin' eighths.

Thumb and finger(s) together is the pinch or squeeze. (SQ)
Then it's finger(s) up.
Or "hybrid flatpicking" [Supp. #5]



#### Now remember.

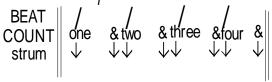
# these swinging eighth notes are the shuffle rhythm!

[Supplement #4] What this means is the "stuff on the bottom" is the same rhythmic figure as the "stuff on top".

Let's look at the two right hand moves for the "bottom" placed next to this swinging eighths "on top".

#### Bottom

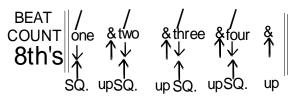
\*Thumb or pick down



\*Thumb down then finger(s) up

### Top

Thumb and finger(s) together is the pinch or squeeze. (SQ) then it's finger(s) up.



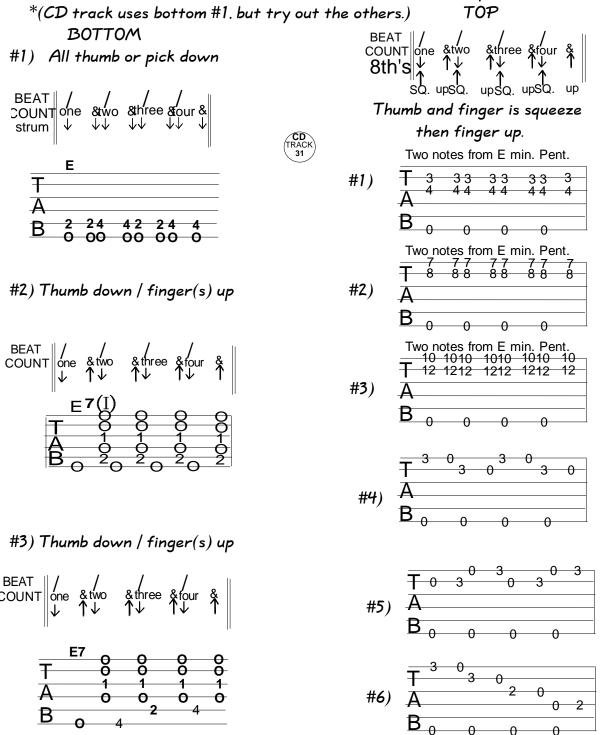
Or "hybrid picking" [Supp. #5]

On the next page I'm gonna show you those same three "bottom rhythms" that we worked with in the previous lesson. Also there are six examples in swinging eighth notes (still all from that E minor pentatonic scale.)

I want you to go through these the same way we did for those triplets, you know the routine---one measure "bottom" to one measure "top" I am not going to write out an entire page of each one like I did in that last lesson, but it is really beneficial to run through these that way.

So, put all the different rhythms with each "lick"!

#### Same idea except with swinging eighth notes on top. Remember, one measure bottom to one measure top!

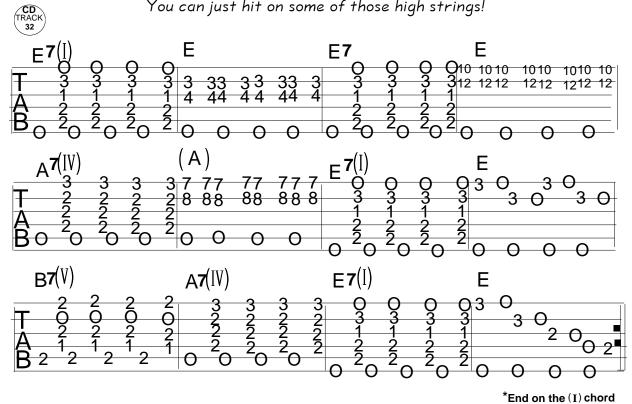


Now let's put these swingin' eighths into a 12-bar!

#### Remember,

You don't have to come up on that full chord that is tabbed out here.

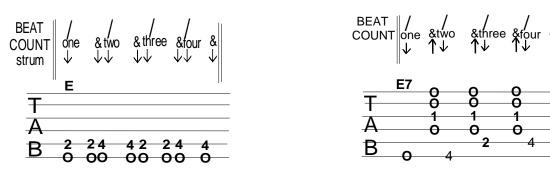
You can just hit on some of those high strings!



Now try these same "licks" from that 12-bar above, but use some of these other rhythms!

#1) All thumb down (Or pick)

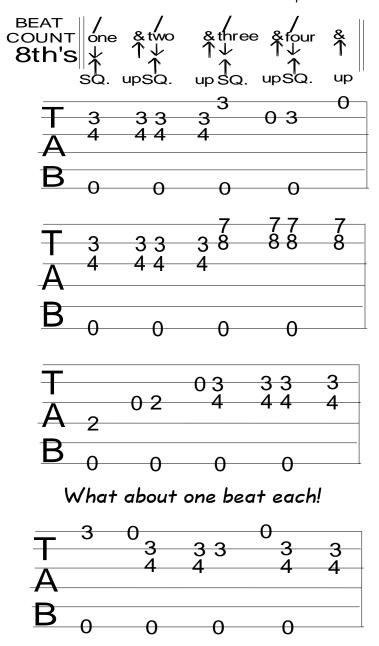
#3) Thumb down / finger(s) up



Now let's look at some two beat (half measure) combos.

#### These swinging eighths on "top", mixed with any "bottom".

What I've got here is some examples of the "stuff on top" (from page 55) divided up into two beats each instead of the full four beat measure. Here are just a few examples, you can figure out others. Again, go from one measure "rhythm bottom" to one measure "licks on top".



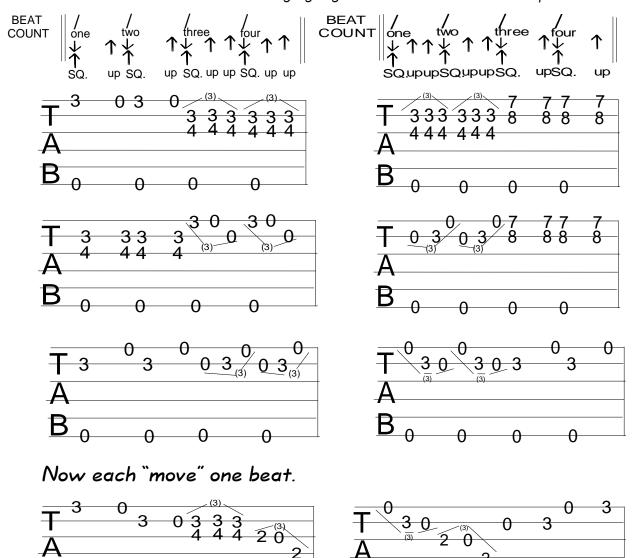
Again, make up a bunch of your own!
In the next lesson we will mix up the triplets & eighths!

# Lesson #15 Mixin' Triplets And Eighths in E

Here we will take those same "licks" you know, the "stuff on top" as from the previous two lessons, and mix them up in the same one measure phrase!

First divided up using two beats each.

So we have two beats swinging eighths, then, two beats of triplets.



Come on--make up some of your own--you'll like it!

Try going from "bottom rhythm" as in the two previous lessons
then one of these measures shown here on the "top".

Now let's plug into the 12-bar progression!

# 12-Bar in E, mixin' triplets and swingin' eighths

I've elected to use the Walkin' Bass With Chords Up! [Lesson #10]

Remember, you don't need to come up on all those strings shown in each chord. Just a few will do.

You will be using three different right hand moves here!

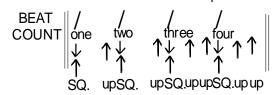
#3 Walking Bass With Chords Up

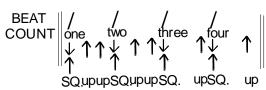
Thumb down / finger(s) up (or pick)

BEAT One & two & three & four & \\
\frac{1}{1} \tag{1} \tag{1} \tag{1} \tag{1} \tag{2} \tag{2}

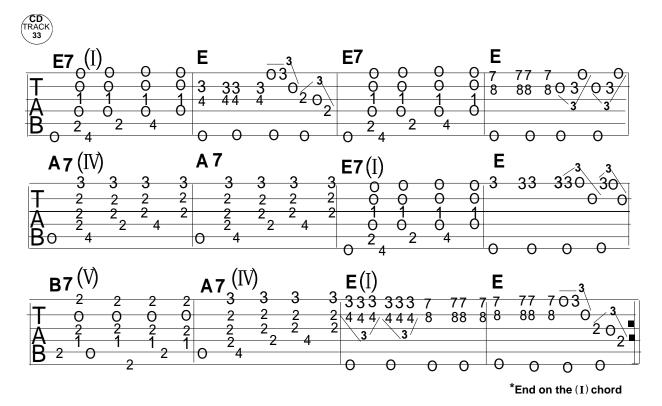
\*On that B7 chord, just use your 2nd finger to move back and forth on those two low strings.

And one of these two (from the previous page) for the "stuff on top".

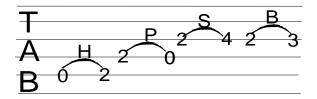




# 12-Bar In E- With Triplets and Swingin' Eighths



# Lesson #16 Ornaments (Some fancy stuff in E)



H means Hammer On--P is a Pull Off--S means Slide--B is a Bend

The hammer on always starts with a lower note. You play (pick) that note (in this case the open 5th string) then with your left hand you slam (hammer) that string down on the 2nd fret, thus sounding that note. So, you only pick one note, but play two notes.

The pull off always starts with a higher note. You play (pick) that note (in this case the 2nd fret-4th string) then, pull your finger (left hand) off of that string, hard enough to sound the lower note, in this case the open 4th string. Again, you only pick one note, but play two.

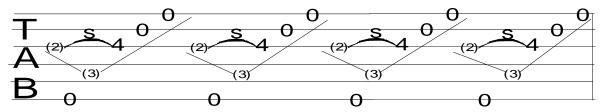
The slide can go from lower note to higher note, (as shown here 2nd fret to 4th fret-3rd string) or from a higher note to a lower note. In both cases you play (pick) the first note, then with your finger kept pressed down hard you slide it up or down to the next note to sound it. Again you pick only once, but play two notes.

To bend a note you need to get some muscle into it! (unless you're using those really wimpy electric guitar strings) I usually use at least two fingers. In this case we are bending the 3rd string- (2nd fret to 3rd fret). This is a half-step= one fret bend. You need to know how that note on the 3rd fret sounds, in order to know how far to bend it! Yes, you can start from the bent up note and let it back down (just like you can slide to a lower note). Also, very common are whole step bends = two frets, (and more!)

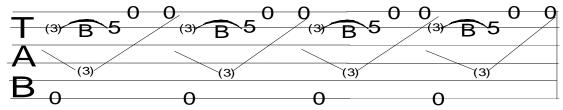
In all these examples we are hearing two distinct notes. But, in many cases you really only hear that second note, in those cases that first note gets no time value, and is considered as a ghost note, usually put in parentheses, or just written in smaller print. There are a lot of exceptions here, live with it!

Here are some of the most common Slides, Hammer-ons, Pull-offs, and Bends. First let's use these in triplet figures! (From the E minor pentatonic scale.) (From the E minor pentatonic scale)

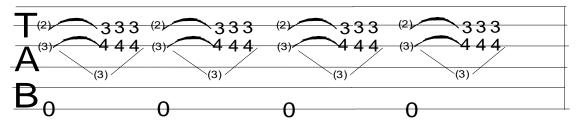
That first note in parentheses is a ghost note, (it doesn't have a time value) You don't actually sound it, just start from there but go for that next note. In both these cases use your 3rd finger to slide. (triplets) (squeeze - up - up)



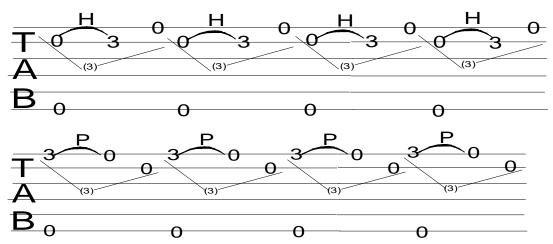
Again that ghost note, you start the bend from that 3rd fret, but are matching the pitch 5th fret. (Use at least two fingers behind this bend) Try listening to that note on the 5th fret--then bend to match it. (OUCH)



I use my 2nd and 3rd finger to do this "two note" slide.



No ghost notes here, all three notes have equal value.

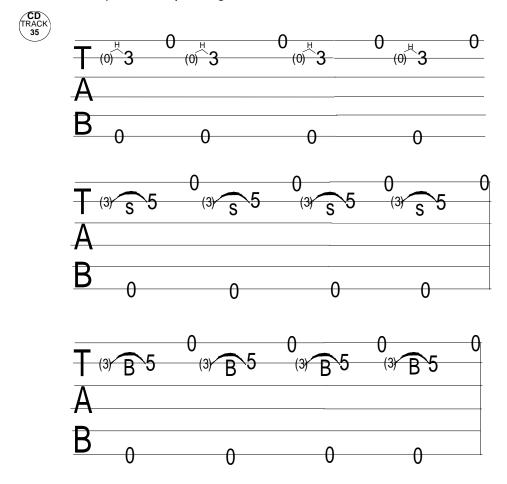


# Now let's try some as swingin' eighths

Now I have three notes written out, but that first one in (parentheses) is a ghost note. It has no time value! So your count will still be----



Remember---thumb and finger squeeze-- then finger up or "hybrid flatpicking" [Supplement #5]



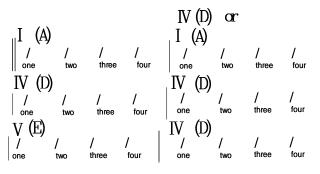
Try pluggin' these into the same format as in Lessons 13--14--and 15!
You know--one measure "BOTTOM", then one measure "TOP".
Then, from those same three lessons--

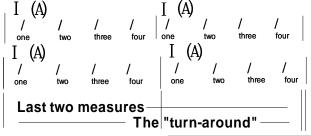
Slip them into some of those 12-bar progressions. etc....

OWN THEM!

## Lesson #17 Turnarounds in E

Turnarounds take place in those last two measures (bars) of the 12-bar progression.



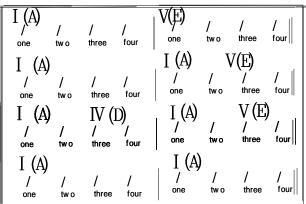


#1- Play the I chord (A) for one bar, then V chord (E) in the last bar

#2-Play the I chord (A) for one bar, the last bar is divided between the I (A) and the V (E)

#3-Each of the last two measures are divided up with each chord getting two beats each

#4-Stay on the I chord (A) in both measures (actually, no turn-around at all)



There are countless ways to do this. The examples used here all follow the same basic format. If we look at the last two measures I put the I Chord for a full measure (the 11th), then that last measure (12th) is divided up having two beats on the I Chord, then two beats on the I Chord. (example #2 above)

I've vocalized this turnaround where you see...

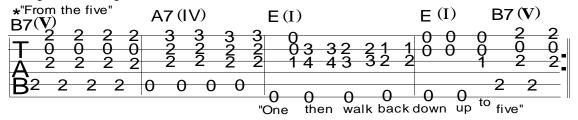
(This is a very "straight" way of counting, and placing these notes. You will hear, and see notated, many slight variations of this. But what we have here will get the basic idea across so that your fingers and ears are plugged in.)

All of these examples start **"from the five"**, that means we start from that  $\mathbf{V}$  chord which would be the 9th measure in the 12-bar progression. This gives you a context to then plug in that turnaround. This is also an excellent place to start for use as an introduction ("intro")!

I've also included the right hand "strum" for each example. The one to use for the V chord to the IV chord will stay the same throughout.

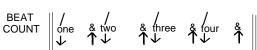


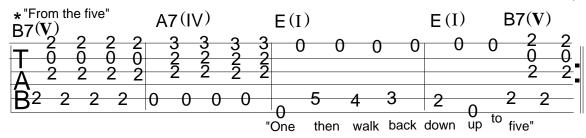
\*NOTE: Again, you will see some of the chords written with just three high strings. But finger (form) the full chord!



\*End on the (I) chord

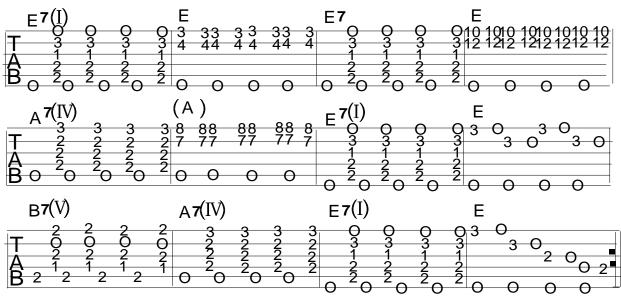
Next, use the same right hand for chords and the turnaround single notes!





\*End on the (I) chord

Here is that 12-bar from Lesson #14. Try pluggin' these two turnaround examples into there! (Note - the B7 and A7 in the 9th and 10th measures are the same. So just the last two measures will be new.)

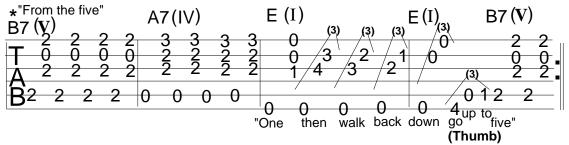




# Let's try some using triplet figures!

Notice here that in both examples, we continue the chord rhythm into that first beat of the E7 chord, then start the triplets! We also go back to the rhythm for the last two beats (B7).

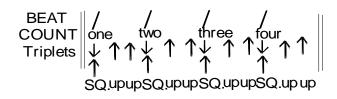
These triplets in the first example, will be thumb (bass), then finger(s) up / up \*Also note that triplet in the last bar using just the thumb. (both examples)

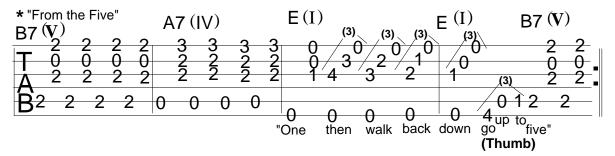


\*End on the (I) chord

For the triplets here,

Thumb and finger is squeeze
then finger(s) up / up
Or "hybrid picking" [Supplement #5]





\*End on the (I) chord

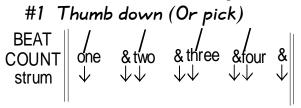
# Now plug these into that 12-bar from the last page!

You will hear these and many very much like them, all over the place. Some players use them in most all their songs. Some players also use just the last two measures as an "intro". (As in "from the turnaround")

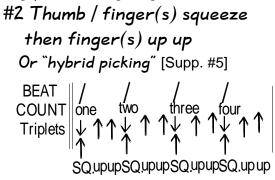
# Lesson #18 Puttin' Stuff On The Top All Together

Mix "bottom" rhythm #1 with triplet "stuff on top".

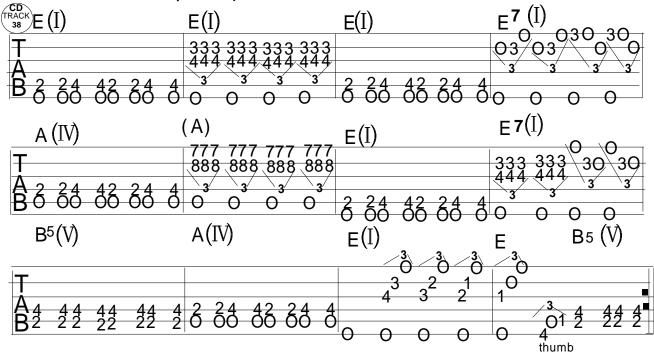
We have these two right hand picking patterns going on here.



\*NOTE: These are the same "licks" from the E minor pentatonic scale we worked on, plugged into the 12-bar.



The turnaround on the 11th measure (that E) we start with open string bass, then go to that (by now familiar) 3rd and 4th fret two note thing, but here going back down to that E chord one fret at a time. Then that 2nd beat (12th bar) use your thumb (all down in triplet rhythm) to walk up the 5th string to the final B5 power chord. (You could put any one from the last lesson.)



On that second A there (6th measure), that familiar two note thing from E minor pent. scale works well here.

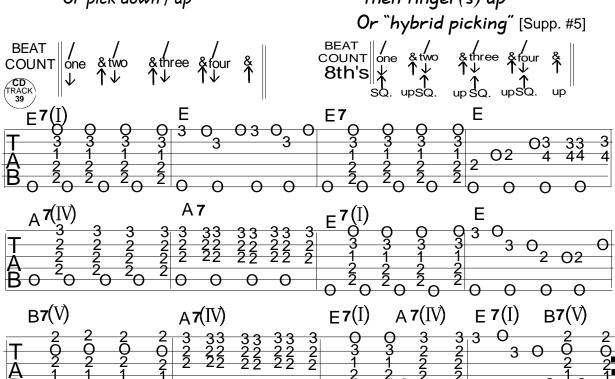
\*End on the (I) chord

# Puttin' it all together

Mix "bottom" rhythm #2 with swinging eighths "stuff on top"

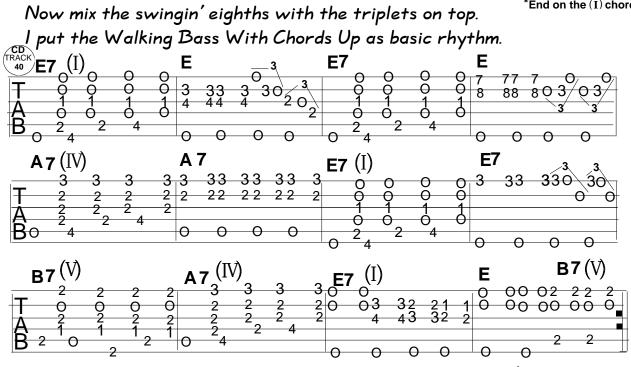
#2 Thumb down/finger(s) up Or pick down / up

Thumb / finger squeeze then finger(s) up



Now mix the swingin' eighths with the triplets on top.

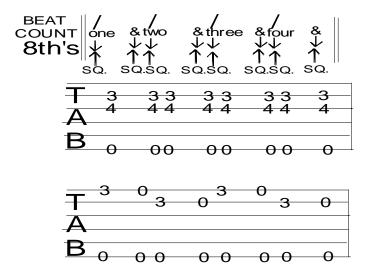
\*End on the (I) chord



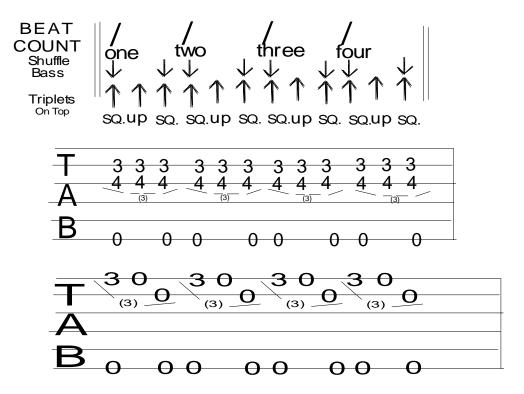
\*End on the (I) chord

# Lesson #19 Mono Shuffle Bass On The Bottom.

With the swinging eighth notes on top it's very natural. They're all squeezes! This in fact, is most likely a habit we need to break! But, here it is anyhow.



With triplets on top you got "squeeze - up - squeeze". (A lot more work.)

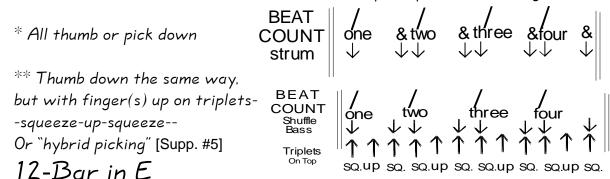


Ok----let's put this idea into the 12-bar format!

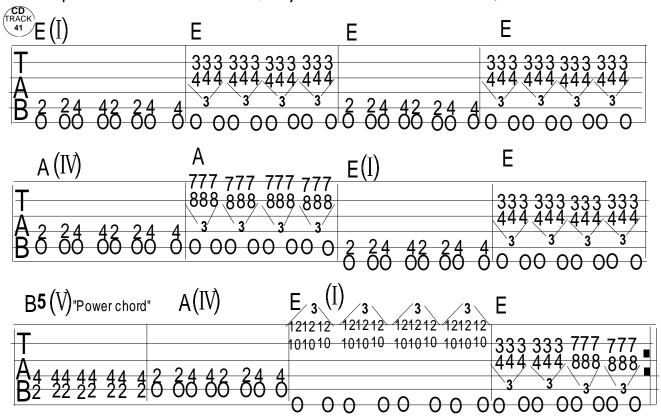
#### The thumb here is moving down the same way throughout the entire song!

\*On the two string "back and forth" rhythm, it plucks both strings.

\*\*On the mono bass (under the "stuff on top") it plucks one string.



No quick four, no turnaround. (Do you know what that means?) [Supp. #3]



#### Remember to end on the I chord.

\*End on the (I) chord

You should be able to make up something a bit more creative than this! I purposely wrote the left hand moves to be rather redundant in order to make it easier on your thumb. When moving thru separate scale notes,, as shown in the second example (last page), it is a bit harder to keep that thumb going. You might try to plug in that second example. Or for that matter, try some of the other example "licks" from the E "Stuff On Top". (or?)

# "Stuff On Top" In A

Ok, We did all this "blues in E" stuff--Lessons 13 thru 17.

# Now...we want to get just as familiar with "blues in A."

We will go thru the same process as we did for E!
But I will abbreviate some of it sure in the knowledge that
you understand the routine, (the "drills") seeing that you went
thru that process with the E "Stuff On Top"

#### Why have I put so much time into these two keys?

Because this is where the particular "stuff" we are studying was invented. Those musicians playing acoustic guitar (usually solo) needed those low open bass strings. They could get it happening that way. By now you should be able to figure out what that means!

While many solo acoustic players (including me) will change into different keys with the use of a capo [Supplement #7], most advanced players in any style also know how to move this E and A information up the neck and use it to play in any key. I go over these ideas in some of the supplements and in LEVEL II.

This is the same idea for the two open tunings used in most all blues styles. Most importantly those slide styles from the Delta. [Lesson # 30]

I hope you got a lot of "stuff" together in E. I love the sounds and the way it lays on the guitar neck!
And guess what? A is just as cool! It has a little different personality that's right on.

(P.S. In the last few lessons we will study some other styles in other keys.)

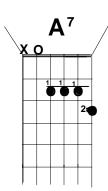
# Lesson #20 Stuff On Top in A (What we did in E. now in A.) First a rhythm review!

Let's mix some "licks" in with these rhythms. To get started "hang in A".

One chord shuffle in A.

Let's start with those three shuffle rhythms.

Keep that 1st and 2nd finger down there! Hold this chord for these three rhythms.



#### #1 Mono Bass With Chord Up

Thumb down / Finger(s) up (or pick)

A7	2	2	2	2
<b>—</b>	ာ	2	ာ	ာ
	2	$\frac{2}{2}$	2	2
Δ	5	2	2	2
<b>b</b> 0				
D				

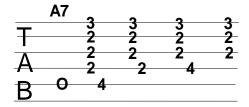
# #2 Two String, Two Note Back & Forth

All thumb down (or pick)

Α				
Ŧ				
A 2	2 4	4 2	2 4	4
B ō	ōò	00	ōò	Ö

#### #3 Walking Bass With Chords Up

Thumb down / Finger(s) up (Or pick)



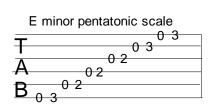
Again, when holding that A7 chord, it's gonna' be 3rd finger off and on.

We got the three rhythms, now let's look at the "Stuff On Top".

# Stuff On Top in A (Let's look at the scale.)

The "high notes" we will use are from the A minor pentatonic (5 tone) scale.

Let's first go back for a look at that E minor scale again..

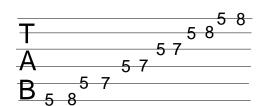


The E note root bass is that 6th (big) string open. This is a moveable pattern (like barre chords).

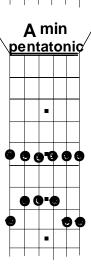
How far do we need to move it up the neck to get to A?



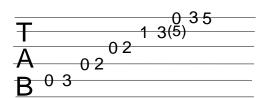
Well. E is open (6th) so. 1st fret is F. 2nd fret F#/Gb. then 3rd fret G, then 4th fret G#/Ab, then 5th fret A. (Let's move everything up 5 frets) [Supplement #6 Theory]



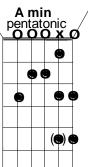
Ok, so we have that same pattern 5 frets up. But, what I am going to do in this lesson is find another pattern for these notes.



Why? So we can be down closer to where we are playing that A7 chord and those three rhythms from a couple of pages back. (Plus it's nice to know more than one pattern.)



Ok, now we have the same notes but in a different pattern. Can you see that A minor chord there?



#### Our A root bass note is now on that 5th string open.

NOTE: If you look at this one in the TAB notation above, and then compare it to the E minor in TAB (at the top of the page), you will notice that they start out the same, but on the next string.

\*That note I put in parentheses is that open E (1st string) played in two different places. For the "licks" that follow, we will use it in both places.

# Now, let's plug the notes in.

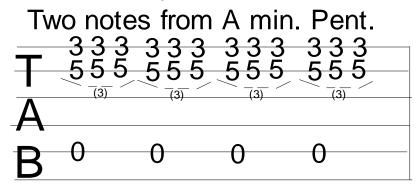
Here again is the A minor pentatonic scale from the last page.

I've shown you  $\frac{1 + 3(5)}{A + 3(5)}$ The stuff on the bottom.

Now let's find some  $B^{0.35}$ Stuff on top.

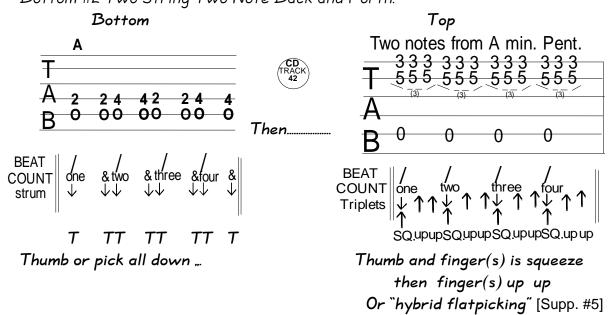
(Got that scale up there down?)

Here, (just like we did in E) we will start with some "two note things on top". (Use your 1st and 3rd left hand fingers for this one) Let's start with triplets.



We will do the same type of examples and exercises as we did for E.

You play one measure of "bottom" (any one of those three), then one measure of this "two note thing on top". Maybe we'll start this one with...
Bottom #2 Two String Two Note Back and Forth.



So here are those three "bottom" (shuffle rhythms), then a bunch of the "Stuff On Top" ("licks"). You gotta mix and match them man!

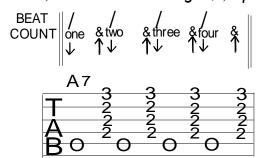
Pay attention, concentrate on the shuffle groove, dig into it.

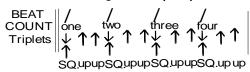
Pay attention, concentrate on the shuffle groove, dig into it. \*(CD track uses bottom #1, but also try the others.)

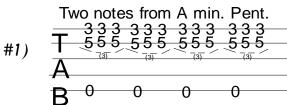
BOTTOM

Thumb and finger(s) is squeeze then finger(s) up up

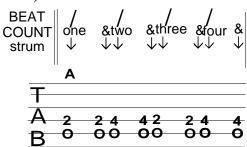
#1) Thumb down / finger(s) up



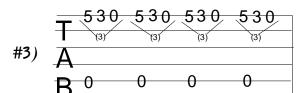




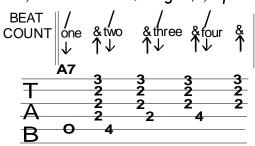
#2) All Thumb down

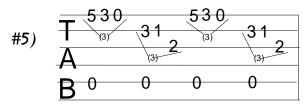


0



#3) Thumb down / finger(s) up





Ok, so let's mix them up like we did in E!

First maybe, B#1 one bar to T#1 one bar.

Just continue that way-B#1 to T#2--B#1 to T#3 etc..

Then do the same thing with Bottom #2 and Bottom #3 with each top.

Now let's plug these into a 12-bar in A!

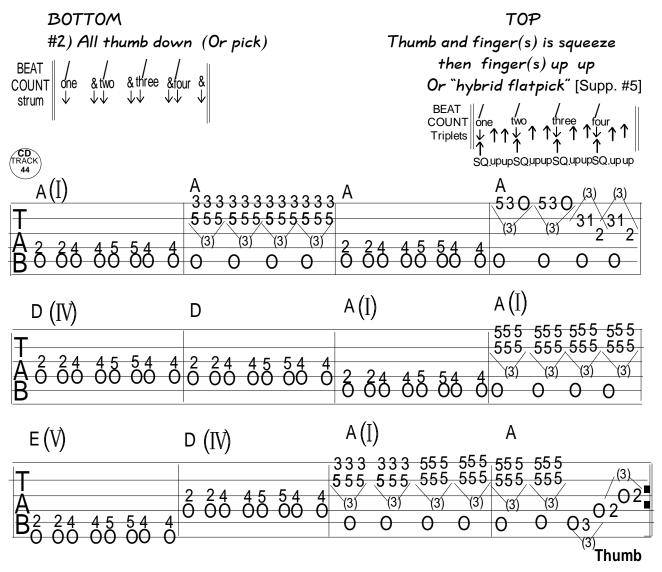
# Triplet Stuff On Top 12-Bar in A

Ok, so here are most of the "licks" in triplets that we just learned on that last page. Here and there I have mixed together some of the moves two beats each in one measure. (We did a whole page of this in the lessons in E.)

That two string "back and forth" thing for the "bottom rhythm" measures is the Popular Variation we used in [Lesson #5].

(Remember---movin' on up to the 5th fret there.)

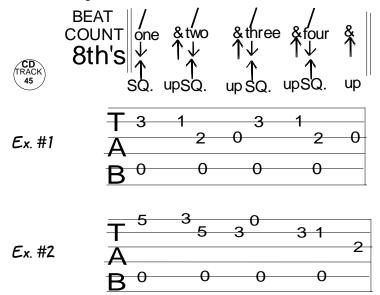
Also note the thumb playin' those last two triplets in the 12th measure (bar).



As in all 12-bars, just end the song on the I chord. (Here A or A7.) \*End on the (I) chord Now, in the next lesson, it's onto the swinging eighth "stuff on top"

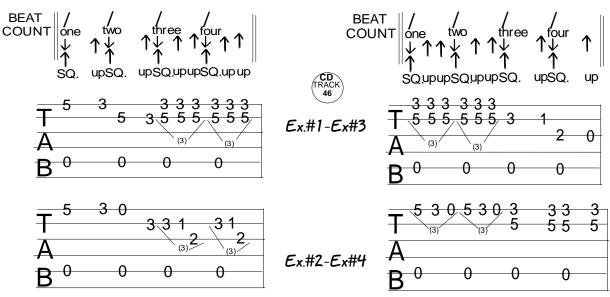
# Lesson #21 Same idea except with swingin' eighth notes on top.

On the CD track I start with a mono bass (A) shufflin' along for one measure, then I go for the "lick". First "lick" is Ex. #1, second "lick" is #2.



### Again, like we did in E. Mix the swingin' eighths with triplets.

On the CD track I start with a mono bass (A) shufflin along for one measure, then I go for the "lick". First "lick" Ex. #1, second "lick" is #2, then #3, then #4.



So, mix it up any way you can think of. Maybe one beat each "move", create your own "licks".

Let's put some of these ideas into a 12-bar progression!

# Let's start with those swingin' eighths! 12-Bar in A

For the "BOTTOM" rhythm here--Walkin' Bass With Octave Up. [Lesson #8] Remember, that's thumb down, index finger up T (Or pick) BEAT / One &two 8th's For the TOP "licks" here---A(I)D(IV)A(I)D 5 30 31 0 0 E7(V)  $\mathbf{D}(IX)$  $\mathbf{E}(V)$ 2 4 2 0

\*End on the (I) chord

# Get this down, then mix it up your way.

Like any language, you learn a bunch of words ("licks"), then pull them out when needed.

# Use them to express yourself!

In the next lesson, we will mix the swingin' eighths with the triplets.

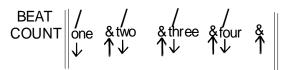
# Lesson #22 Mixin' it Up in A

Mixing those swingin' eighths with those triplets!

#1 Mono Bass With Chord Up

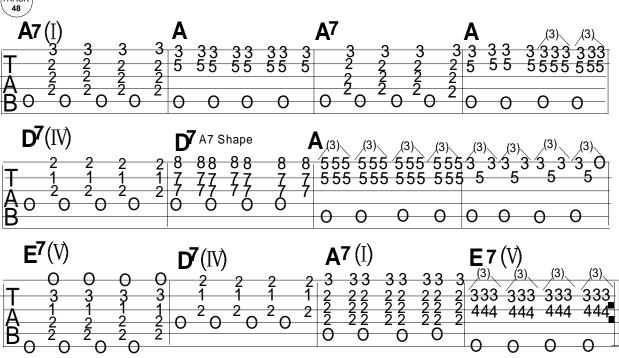
Thumb down / finger(s) up (Or pick)

Ok, This is our basic "bottom" rhythm.



NOTE: That second D7 there--It's just that A7 brought up from the 2nd fret to the 7th fret. [Lesson #11] Then put into those swingin' eighth notes. (Also, that last A7 is played in those swingin' eighths) This is a common way to treat the chords as "stuff on top".

# 12-Bar Shuffle in A



\*End on the (I) chord

Now, it's your turn to "Mix it Up".

You know, change the scale notes around.

Put in some "High Abbreviated Chords"! [Lessons #11 and #12]

Or maybe put a quick four (IV chord) in there!

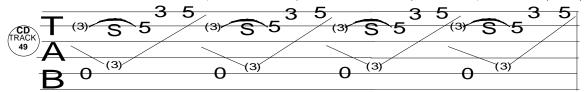
# Lesson #23 Ornaments in A (Some fancy stuff in A)

Here are some of the most common Slides, Hammer-ons, Pull-offs, and Bends.

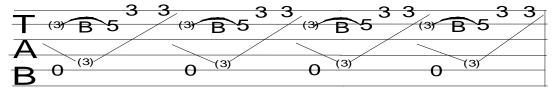
If needed, you can go back and read page 60 in Lesson #16. So, basically this is the same stuff in A as we did in E there.

A minor pentatonic scale. (Try pluggin' these in to those 12-bars!)

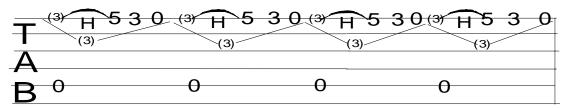
That first note in parentheses is a ghost note. (it doesn't have a time value) You don't actually sound it, just start from there but go for that next note. In both these cases use your 3rd finger to slide. (triplets) (squeeze - up - up)



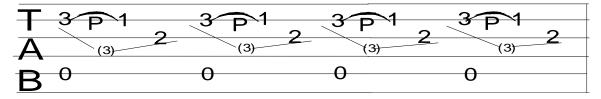
Again that ghost note, you start the bend from that 3rd fret, but are matching the pitch 5th fret. (Use at least two fingers behind that bend)



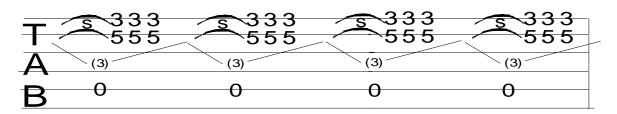
Hammer ons---



No ghost notes here, all three notes have equal value.



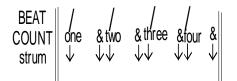
This slide takes no time value, slide up from wherever, but get there on time.

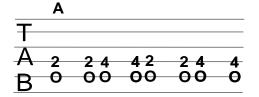


Here are some swingin' eighths using Slides (S), Bends (B) and Pull offs (P) Like we've done before---Play them next to one measure of rhythm.

You know the drill--maybe start with this rhythm.

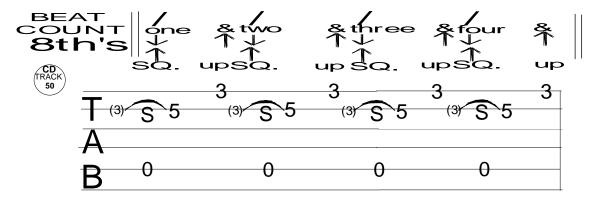
#2 Two String, Two Note Back & Forth (All thumb or pick down)





#### All three of these should sound about the same!

Again, as we did before, try alternating these with one measure rhythm. On this first one, slide up with your 3rd finger.

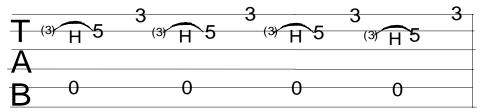


On this bend, use your 1st, 2nd, & 3rd fingers along that 2nd string. Keep your pinky down on that 3rd fret 1st string.

Here you're bending on the 3rd fret, but it sounds like the note on the 5th!

	2	2	2	2
T (0)	(a) (===================================	) (a) == E	3 (m) E	3
(3) B 5	(3) B 5	(3) B 5	(3) B 5	
Λ				
<b>A</b>				
<del>-</del> 0	0	$\circ$	^	
R	U	U	U	

Put your 1st finger on the 3rd fret, hammer with your 3rd finger.



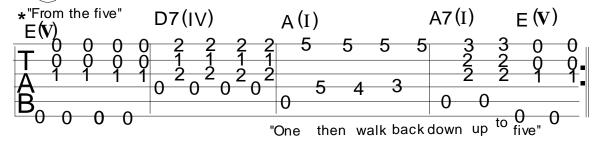
#### Lesson #24 - Turnarounds in A

You might want to look back at that first page in [Lesson #17] (Turnarounds in E). There we went thru the full explanation!

Here is the rhythm for the "bottom" and "top" for this first example.
Thumb down / finger(s) up (or pick)

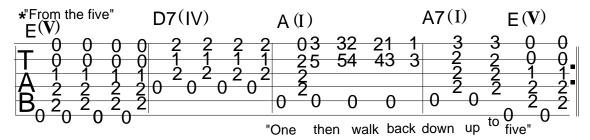
#### Now in A...

In this one, you will need to get your 4th finger up on that 5th fret 1st string . (RACK) Then hold it there while you walk down the 4th string.



\*End on the (I) chord

Same rhythm here for the "bottom" Then for the turnaround it's this.---

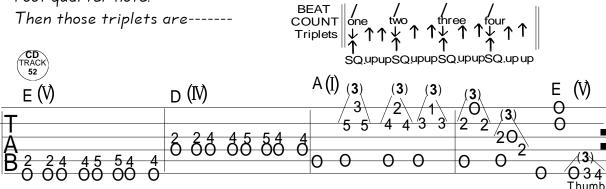


\*End on the (I) chord

Remember, all of these examples start "**from the five**", that means we start from that  ${f V}$  **chord** which would be the 9th measure in the 12-bar progression. This gives you a context to then plug in that turnaround.

Now the basic rhythm here is that Two Note Back and Forth thing. All thumb or pick down.

When we get back to that A I chord on the first beat just play that open root quarter note.



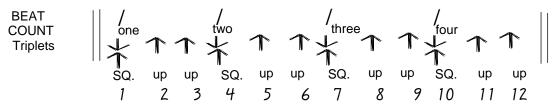
\*End on the (I) chord

Go plug this into some 12-bars ("in A')! ------ Own it, make it yours!

This last one here---

safe at any speed, but works exceptionally well in those slow blues.

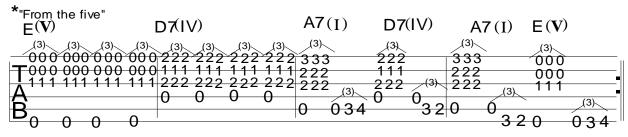
Here these four beats of triplets (as the basic rhythm) are sometimes written and referred to as 12/8 time. Usually very slow blues. Sometimes counted like ---



I prefer to count them as four beats of triplets. [Supplement #4]

One-trip-let Two-trip - let three-trip - let four-trip - le

On those last two measures use your thumb to "walk" from chord to chord. You'll most likely enjoy pluggin' these turnarounds into most 12-bars!



\*End on the (I) chord

# Lesson #25 Puttin' it All Together in A

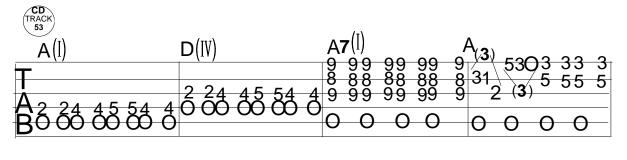
Ok, here is a 12-bar A shuffle with a lot of "stuff on top"

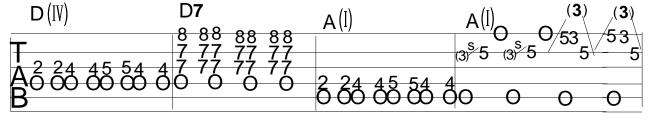
#1 BOTTOM -all thumb down (or pick)

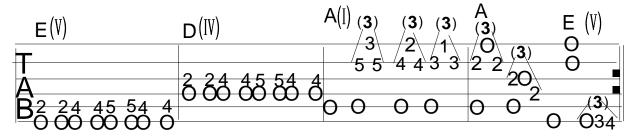
BEAT COUNT one & two & three & four & strum

\*(Notice that "back & forth" variation.
[Lesson #5]

These are the same "licks" from the A "Stuff On Top" we've worked on. A lot of different right hand stuff here! (You should know how to do it.) Also some "high chords" from [Lesson #11]







\*End on the (I) chord

### About the turnaround (last two bars).

On the 11th measure (that A) we start with bass quarter note, then go to triplets walking down one fret at a time back to the A chord. .
Then on those last two beats we got E then a triplet "walk" (use your thumb) back to the A beginning.

# Well that's it for the first two parts of the book.

I hope you own a bunch of stuff now, and are not just renting. Some of that stuff is really tough. It took me years to really get comfortable in this "independent thumb / finger(s)" style way of playing.

Most of it can be played with a flat-pick.

(Although you may need to occasionally jump back and forth from the "bottom" to the "top".)

The "stuff on bottom", you know, the rhythms, should be bearing a lot of fruit by now!
You should be recognizing those 12-bars like they are your best friend. (Be an awesome rhythm player!)
By now I'm sure you're really gettin' down with 'em.
Shufflin' and rockin' your you - know - what off!

Hopefully you are also recognizing where most of the standard "licks" ("the stuff on top") are comin' from. And being able to at least approximate some of what you hear. ------If not "cop" a lot of it "note for note".

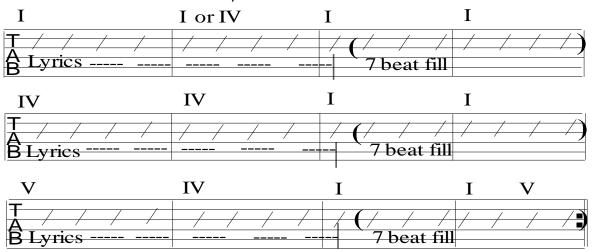
Most of these next lessons will build on that same 12-bar stuff in E and A, but you can take it anywhere you want. Some of the following lessons, supplements, and LEVEL II can help you with that. Also a few of the next lessons go into totally different territory. Enjoy!

#### Lesson #26 The "Seven Beat Fill" (Thousands of songs can't be wrong!)

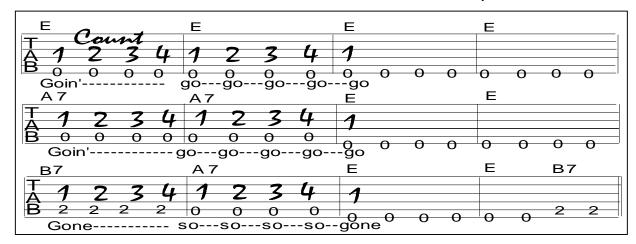
This is something that comes naturally to you if you've learned and jammed on a whole lot of standard blues songs. But, I thought it might be helpful to present it this way. I don't know why it's never been explained like this? (Well anyway.)

In your <u>typical</u> 12-bar progression, the lyrics are as standard as the chord changes are. Of course with each song the lyrics change, but where and how they are placed within the measures ("bars") is very often standardized. In the typical blues poetic form, the first lyrical line takes up 9 beats, then there are 7 beats of music without words. The second line is that same 9 beats repeated (Likely using the same words), again followed by 7 beats of music without words. Then the third lyrical line is a poetic response to the first two. That line also takes up 9 beats, followed by 7 more beats of music without lyrics.

(That third "fill" is usually referred to as the turnaround. [Lesson #17]



Here is the count for those nine beats of lyrics.



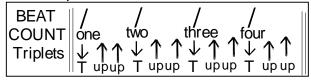
Let me show you an example of the "7 beat fill".

Now here I just left that mono bass [Lesson #1] during those lyrics. So that's nine of them.

Then, you got some swingin' eighths for those first two fills.

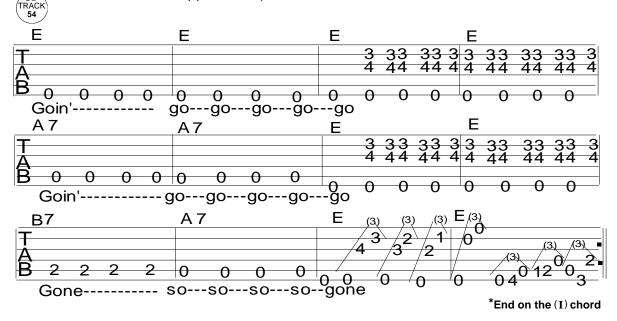


Then it's triplets for that last fill (turnaround).



Those last three triplets are the thumb!

(I've taken the opportunity to introduce another turnaround here.)



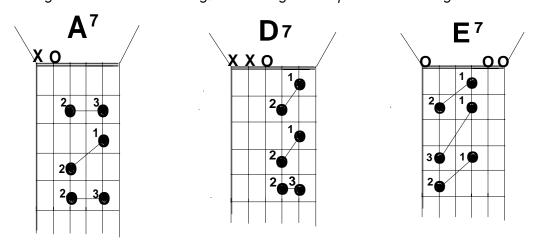
So put all the different lyrics in--Plug any of those rhythms in--(from the first group of lessons)
Plug with the "Stuff On Top" for the fills--Try this in A---

Then use any of those turnarounds, (that I'm sure are second nature to you by now.)

### Lesson #27 Movin' the Chord Around

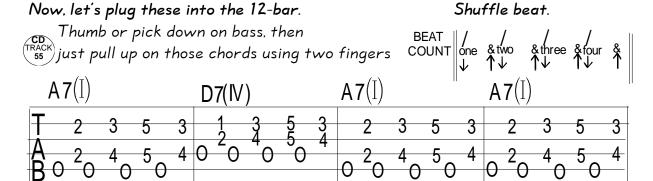
(Inversions and Passing Chords)

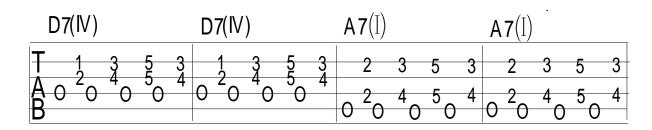
Ok, we have the  $\mathbf{I},\mathbf{IV}$  and  $\mathbf{V}$  chords in A. The A7 and E7 are the "standard" shapes we've worked with before. The D7 is slightly abbreviated here, (leaving out that first string). Sounding that open first string would be fine.

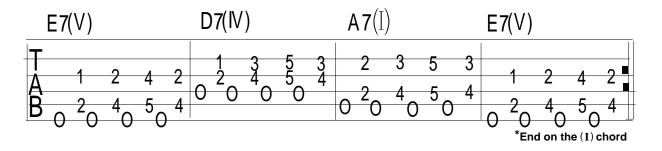


Now, let's plug these into the 12-bar.

Shuffle beat.





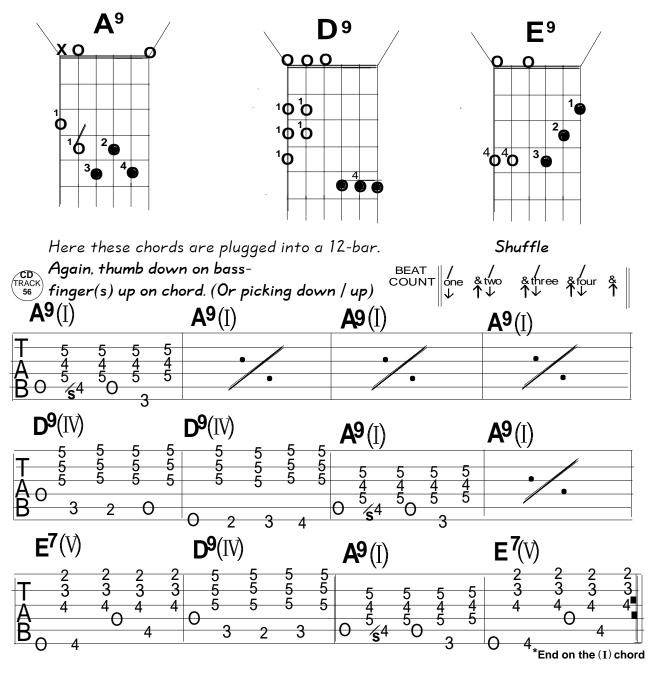


# Lesson #28 Jazzin' Up The 12-Bar in A

So we've made the "7th" chords into 9th chords. These shown here aren't exactly the most common shape, but they are relatively easy to finger. Also they provide us with not only an open root bass, but fingers to "walk" with.

Here we see the chord (in dark dots) that you hold down as you "walk" the bass notes (other dots). Try to stick to these fingerings.

Here are the I, IV and V chords in A.



# Lesson #29 Finger Picking With Alternating Bass Line.

#### This is a great place for you flat-pickers to try something new!

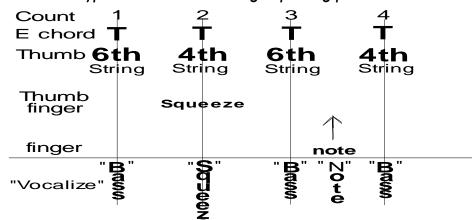
Here we have an alternating bass line, popular with "Travis picking" and "Piedmont" folk style blues and Rag type blues.. As with other finger style playing, we need to gain thumb (T) and finger(s) independence.

Let's look at the three possibilities (for most all "finger picking").

- 1) Thumb (T) down. I call this "bass".
- 2) Thumb down / finger(s) up. I call this "squeeze".
- 3) Finger(s) up (no bass). I call this "note".
- 1) This style generally always has the thumb on each down beat. In this example we will be alternating between the 6th and 4th string on the Echord.
- 2) We always have four choices where we want that squeeze. It could be on any combination of the four down beats. Here I have chosen to put it on the 2nd beat only.
- 3) The note(s) between basses could also be on any or all of the up beats. Here I have chosen just that one between the 3rd and 4th down beats.

This is a typical one measure finger picking pattern.

\*It has always helped me to vocalize these moves. In other words, I talk to my right hand.



Start with the bass notes. All thumb (T) down. Then put that squeeze in there on the 2nd beat. For now just play the high (small) string or two. Then add in that note(s) between the 3rd and 4th beats.

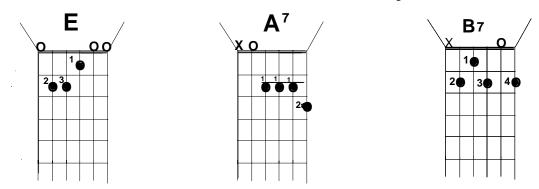
Again, just a high string or two.

Let's plug this into the 12-bar in E.

NOTE: On the A7 and B7 chords, alternate your thumb between the 5th and 4th strings. Again, coming up on the top (high, small) string or two.

# 12-Bar in E With Alternating Bass.

Here are those I , IV, and V chords in  $\boldsymbol{\mathcal{E}}$  again.



Run through that bass line first (all thumb down), just to get the feel.

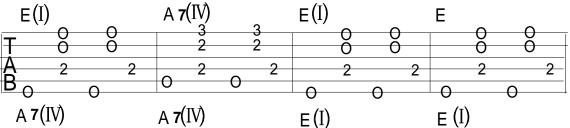


Also try vocalizing. "Bass" "Squeeze" "Bass" "Note" "Bass"

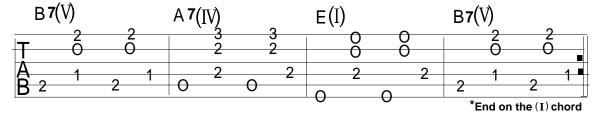


12-Bar Shuffle in E.

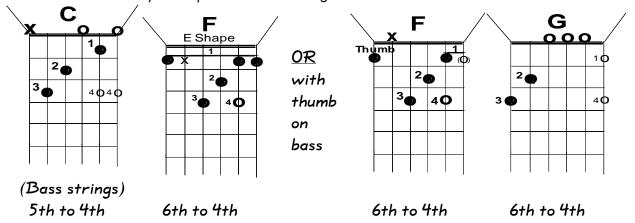
(The chords have been abbreviated to just the two top strings.)



7,7	<b>'</b> /			A I	L V <i>)</i>			F (1	)			□ (1	,		
	_3_		3	1	-3-		3	I	$\circ$	$\overline{}$		1	$\circ$	$\overline{}$	
<del> </del>	2		2		2		2		ŏ	—ŏ			ŏ	$-\check{o}$	
Α	_														
6 0				^	-2				-2		-2		-2		2
D		U		U		U		$\cap$		$\cap$		0		$\overline{}$	
_				1				' O -		-0		-0		<del>-0</del> -	<del></del>



Here we have a well known type of "Piedmont" or folk blues picking. There is a melody on top, and alternating bass notes on the bottom.



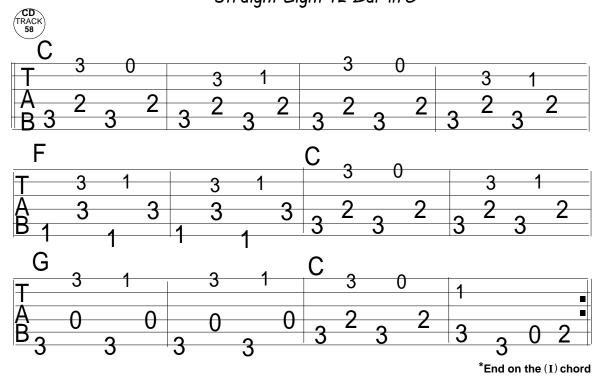
Run through that bass line first (all thumb down), just to get the feel.

(Here I have made those bass notes a bit bigger so they stand out)

Those last three bass notes (thumb) are just to lead you back to the C chord.

In this type of song the melody can be all over the place. The thing that holds it together is that bass keeping the rhythm! (Ye olde "oom-pah" baby)

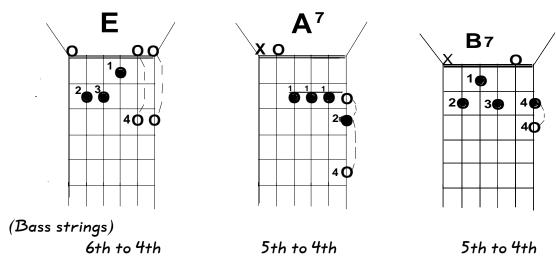
Straight Eight 12-Bar in C



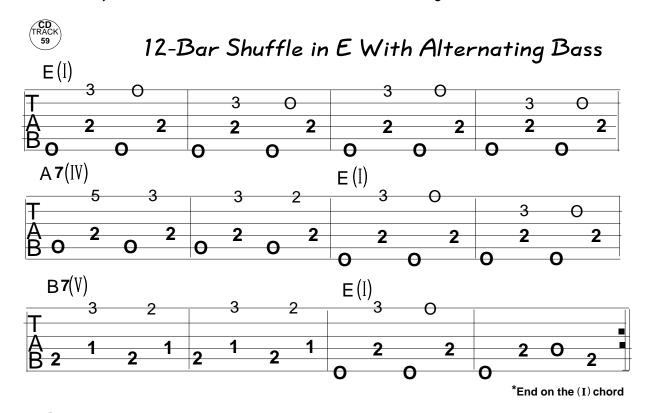
Now let's do this same type of thing in E!

#### Ok, our pinky is really gonna work out here!

We are sticking to that same "squeeze" and "note between basses".



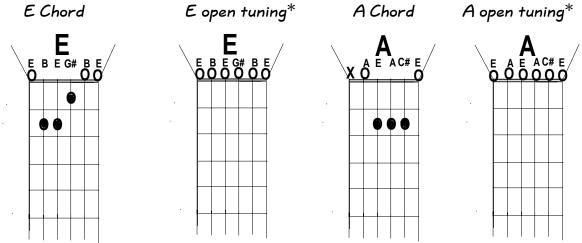
Again, these are the same bass notes you used in that first E 12-bar a couple of pages back. But you might want to run by them again, then add "top" notes. We have just bass notes in the last measure, that bring us back to E. (Thumb)



Try puttin' those "squeezes" and "notes between" in different places.----- Maybe make up a melody!

# Lesson #30 Open Tunings & Bottleneck Slide

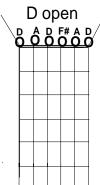
There are two main open tunings used in most blues styles. You can think of them as simply a way to play these two chords (E and A) without pressing (fretting) anywhere. For the E chord we need to tune the 5th and 4th strings up two frets, and tune that 3rd string up one fret. (That gives us the E chord "open") For the A chord we tune the 4th, 3rd, and 2nd strings up two frets thus we have the A chord "open".



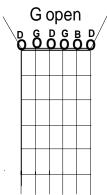
Root bass note 6th string.....Root bass note 5th string -----

\* Occasionally referred to as Sebastopol (E) and Spanish (A). Here is where a lot of confusion arises. There are two popular open tunings called D and G. Sometimes referred to as Sebastopol (D) Spanish (G). So are E and D the same? Are A and G the same? Yes, sort of...They are the same arrangement of notes ("chord shapes", "forms" or voicing) as each other, (E shape and A shape) but simply brought down a whole step. (E down to D, and A down to G) Why? Maybe in order to sing in a different key. In fact I've heard these brought down less and more than a whole step. (I've heard them actually tuned up higher.) Also you are a lot less likely to break strings tuning down (loosening them) instead of tuning up.

Root bass note 6th string. Same voicing as "E shape" chord!



Root bass note 5th string. Same voicing as "A shape" chord!

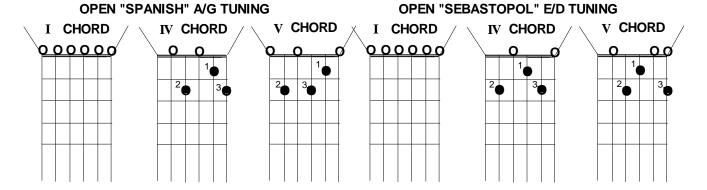


The easiest to go into from standard tuning would probably be the G tuning. Three strings will remain the same, and the others are tuned as octaves.

- #1) Don't touch the 2nd (B), 3rd (G). or 4th (D). strings.
- #2)Lower 6th string until on 12th fret it equals 4th string open (D).
- #3)Lower 5th string until on 12th fret it equals 3rd string open (G).
- #4) Lower 1st string until played open, it matches 4th string, 12th fret.
- Or you can get an electric tuner and go 6(D) 5(G) 4(D) 3(G) 2(B) 1(D)

# "Open position" chords in these tunings

Here are some "non-slide" positions for the I, IV and V chords.



#### Now ...

Here are those "Two String Back and Forth" rhythm things in open tuning.

Using your 1st and 3rd finger! (If also using slide, put it on the "pinky")

#### **OPEN " SPANISH" A/G TUNING**

I CHORD	IV CHORD	V CHORD		
T	T	T		
A 0 02 20 02 2	A <sub>5 57 75 57 7</sub>	A <sub>7</sub> 79 97 79 9		
B 0 00 00 00 0	B <sup>5 55 55 5</sup>	B <sup>7</sup> 77 77 7		

#### **OPEN "SEBASTOPOL" E/D TUNING**

I CHORD	IV CHORD	V CHORD		
Ŧ A	T	T A		
B 0 02 20 02 2 0 00 00 00 0	B 5 57 75 5 7 7 5 55 55 5 5 5	B 7 79 97 79 9 7 77 77 77 7		

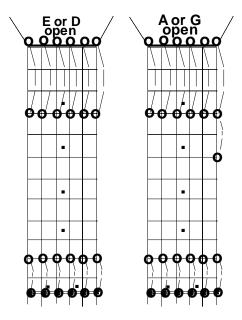
# Blues Type Scales

Here are some <u>very basic</u> blues scale patterns for each open tuning.

That one in A or G has the 1st string going all the way up to the 5th fret. That is where your high root note is found.

(A very cool single note to hit in that tuning.) But, the root bass is 5th (A) string.

For the E and D tuning, your high root is on the 1st string, (open and 12th fret, on the I chord). But the low root bass is on the 6th (E) string. (And also on the 4th string.)



#### Bottleneck Slide

One very popular technique that takes advantage of these open tunings is slide guitar. The idea here is that if you have the guitar tuned to an open chord, then to play all the chords up the neck you need to just "barre" the strings across the one fret, (with a finger or a "slide"). If you are using a "slide" of some sort you need to "barre" the notes exactly above the actual fret (that strip of metal), this is an exact placement. The slide doesn't push down on the strings, (like your finger would fret a note) it just contacts the string(s) and lightly "slides on them".

No matter which one of these open tunings we use, the chords are in the same place.

I chord open or 12th fret.

IV chord 5th fret.

V chord 7th fret.

Let's try putting some of this into a 12-bar! [Supplement #3]

### Here is a 12-bar in any of those four open tunings.

A whole lot of players, including myself, place the bottle neck slide on their little finger ("pinky"). This will allow you to more easily use the others for some "regular" fretting or different kinds of muting.

<u>Remember</u> the slide doesn't push down on the strings, (like your finger would fret a note) it just contacts the string(s) and lightly "slides on them".

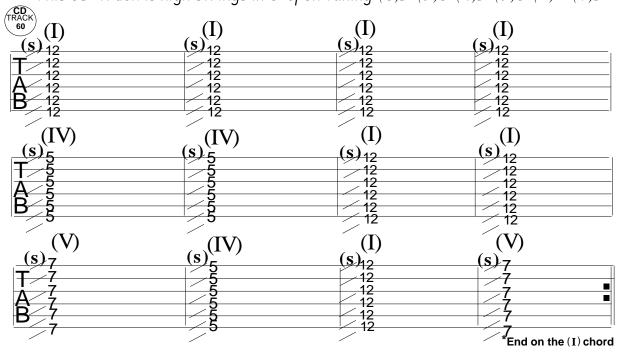
That slide up to each chord can start from anywhere. Try to slide up from at least a couple of frets down. More importantly you've got to land right on the money. Again, with slide, that means right above that fret wire.

There are a lot of **muting** techniques that we won't discuss here. Just go for a nice ringing sound. (The higher the "action" on the guitar, the better.)

Try not to bang on the frets. Maybe shake that thing for a **tremolo effect**.

Hold that chord and let it ring all four beats (as shown). Or try two beat (1/2 notes), or one beat (1/4 note) or eighth notes and triplets, whatever! **Root Notes**:

E and D tuning has the root notes are on the 6th the 4th and 1st strings. A and G tuning it's the 5th and 3rd strings. (But all the strings are good) **Note**: I show all six strings played with that slide placed flat across the strings, but, you could go fewer. Try just the low strings, or just high strings. This CD track is high strings in G open tuning-(6)D(5)G(4)D(3)G(2)B(1)D



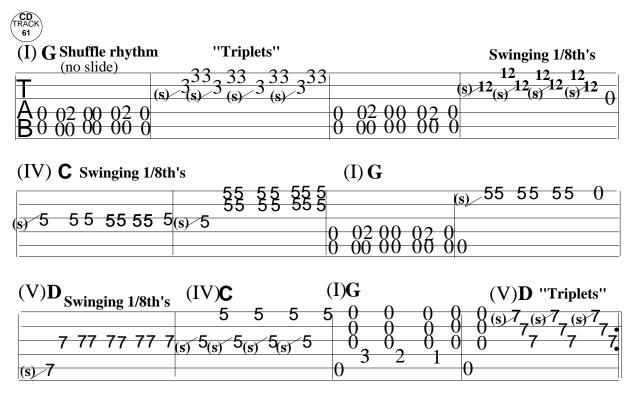
Here is a typical 12-bar in the Spanish open A/G-in this case down to G. Again, that would be -(6)D(5)G(4)D(3)G(2)B(1)D

I've mixed it up here--

We've got that two string "back and forth" rhythm, triplets, and the swinging eighth notes.

That (s) there means slide. Again, you can try sliding up to that note(s) from anywhere. But start that slide from at least two frets down.

The object is to land right on that fret (right in line with the fret wire).



\*End on the (I) chord

#### Now, remember --- This would be the same in A tuning!

Any of the notes on the open strings and the 12th fret work on that I chord. Any string on the 5th fret works on the IV chord.

Any string on the 7th fret works on the V chord.

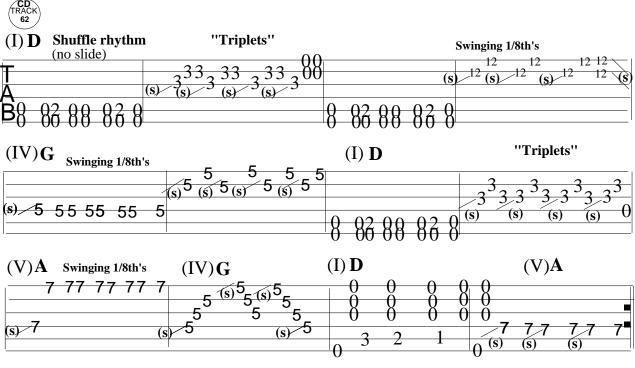
But that 5th and 3rd string that I show here are the roots. (In A/G tuning)

NOW, next page for Sebastopol E/D--.

#### Here is a typical 12-bar in the Sebastopol open E/D tuning.

Same basic ideas as that last one in A/G.

This CD track was recorded in D tuning--(6)D (5)A (4)D (3)F# (2)A (1)D



\*End on the (I) chord

#### Now, remember---This would be the same in E tuning!

Again,

Any of the notes on the open strings and the 12th fret work on that I chord.

Any string on the 5th fret works on the IV chord.

Any string on the 7th fret works on the V chord.

But that 6th and 4th, and 1st string shown here are the roots. (In E/D tuning)

This is just an introductory lesson into the great vast realm of open tunings and bottleneck slide guitar. But, if you get this down, you've covered a lot of ground.

# The Supplements

### 1) Guitar Neck Graphs

Those picture graphs of the guitar neck.

#### 2) TAB Notation

Numbers on six lines.

### 3) The 12-Bar Progression

This gives you a thorough understanding of the 12-bar chord progression. Covering which chords to use (I,IV,V), and how we figure those and where they go. Knowing this 12-bar form allows you to understand and plug into the vast majority of standard blues songs!

### 4) The Rhythms

Here are the beats and how to count them. The basic four beat straight time and how to swing it (shuffle)

### 5) Which Fingers-Where

Explains the right and left hand fingering.

### 6) Theory Light

Some very basic understanding.

### 7)The Capo

Ye olde "cheater bar".

#### 8) Dynamics

Accents and Muting "The Realm Of The Masters"

#### 9) Basic Chord Reference

Those used in this book.

### 10) Chords All frets Exposed

A more complete "Chord Book".

### 11) Scales The Pentatonic Everywhere

Getting' a bit more mileage out of those 5 notes.

### 12) Rapping, Ranting and Raving

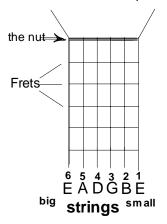
Well. everybody's got some!

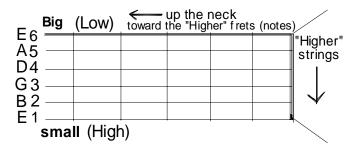
# Supplement #1 Guitar Neck Graphs

You will need to understand guitar neck graphs
Here are two pictures of the guitar neck.

(This is the neck pointing up)

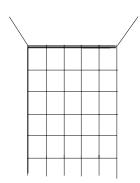
(This is the neck horizontal)

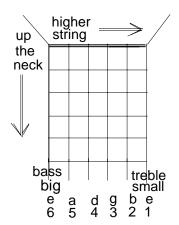




\*You should know the note names and related string numbers. (That is the note sounded when that string is played open). Also, note string and neck directions.

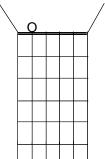
I'll use this one in this book...



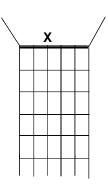


Now, let's look at the symbols and numbers and dots, etc... you'll see written and drawn on this neck picture, (neck graph).

When you see this **O** placed on any string, it means sound (play) this string open, You want to hear that (open string) note.

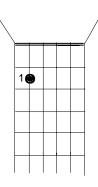


If you see an X at the end of the string, like here, it means to avoid sounding (playing) that string. In other words; Don't use that string in the chord, (or scale) being shown.



When you see a dot placed on the neck, like this one...

Press that 5th string,
on the second fret,
and sound (play) that note.



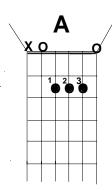
Which finger (on your fretting hand) to use? In this case that number one means using the first finger (index), to press that 5th (A) string, on the 2nd fret.

\*The fingers on the left hand are-1(index), 2(middle), 3(ring), 4(little). The thumb (T) is sometimes used, reaching over the top of the neck, And fretting the big string(s). (Jimi Hendrix, Merle Travis, me, etc...) [Supplement #5 Fingers]

Here is the typical A chord, as shown on the "neck graph". We see all three of the symbols. (The X and the 0 and the dots on the strings)

Here we are being told...

- 1) That X means do not sound (play) that big (6th ) string.
- 2) The 5th and 1st string are played as open strings. (indicated by that  $\bf{0}$ .
- 3) Use your 1 (index), 2 (middle), and 3 (ring) fingers on the 4th (d), 3rd (q), and 2nd (b) strings: all on the 2nd fret.

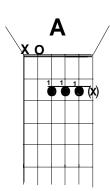


#### Here is another "fingering" for that A chord

The 1st finger (index), is "flattened" down, pressing all three strings.

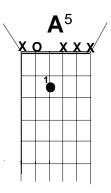
Also, that X on the 1st string, 2nd fret, means it is being "deadened" (not sounded).

In this case that 1st finger is barely touching it.



...OR, maybe different types of partial (abbreviated) "chords" that use just two or three strings...

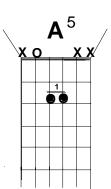
This one has just the 5th string played open, along with the note on the 2nd fret,- 4th string.



This one has that same 5th string played open, but with both the next strings (4th and 3rd)
Played on the 2nd fret (with the 1st finger).

#### THEORY?

(That # 5 placed after the A means this is the A "power chord"
A type of abbreviated chord discussed in the chord supplement section.)
[Supplement #10]



# Supplement #2 Reading Tablature (TAB)

Music notated (written) in tablature (unlike standard music notation) just tells us where on the guitar neck to play a note (or notes), but does not require you to know the names of those notes.

Learning how to read basic TAB takes much less time than standard music notation, (this is why it is so popular).

This is a picture of the guitar strings...BUT, not arranged like the strings on the guitar neck graph, (like you would find in a typical chord book)

These six lines	are the strings Small (High) (Treble)
T	(High) (Treble)
I	
Α	
В	big (Low)(Bass)

In tablature the small string (1) is on top, that puts the big string (6) on the bottom. (Remember, that small string is the high string, even though it is the closest to the ground while playing the guitar) (unless you're Albert King)

The big TAB written at the beginning there means we are going to be reading notes in tablature notation. Remember, we are then not looking at a guitar neck graph. [Supplement #1 Guitar Neck Graphs]

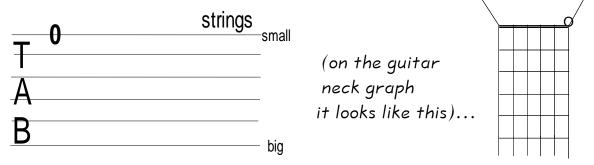
On the next page we will look at some of the numbers and symbols you might see written in this TAB notation.

#### (Reading Tablature-con't)

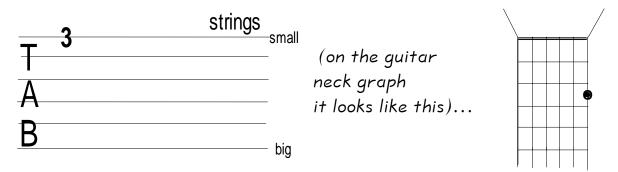
The first thing would be numbers placed on a string(s). (These numbers tell you which note to play, and where to find it)

When you see  $\mathbf{0}$  that means the string it is placed on is to be played as an open string. Here it is telling you...

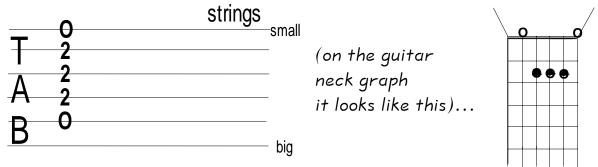
"play that top small string open" (<u>do not press anywhere</u>)



When you see a number placed on a string...like here, it is telling you "play that top small high string" while pressing on the 3rd fret. (TAB does not tell you which finger to use.)



Now here is a chord with five strings played at the same time...



The 1st and 5th strings are played open, the 2nd, 3rd, and 4th strings are played on the 2nd fret.

#### Reading Tablature-con't

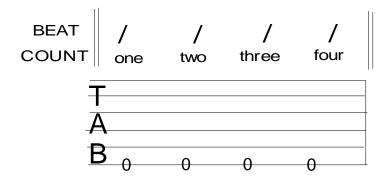
Music written in tablature does not give us note values, quarter notes or eighth notes etc.

(This is something standard music notation does very well.)

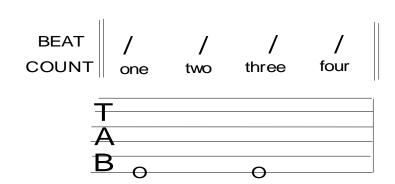
For tablature reading we just use a basic visual "time line". (The note values are indicated by their spacing.)

Let's take a look at how this is done in terms of the beats....

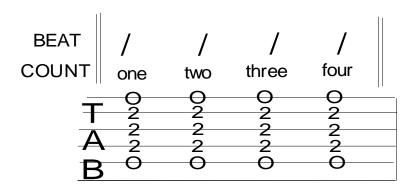
Here we have four equally spaced notes. (quarter notes)
Each played on the down beat as implied by their spacing...



Here we have two equally spaced notes. (half-notes)
Each getting two beats, as implied by their spacing...



Here is a chord played on each beat...



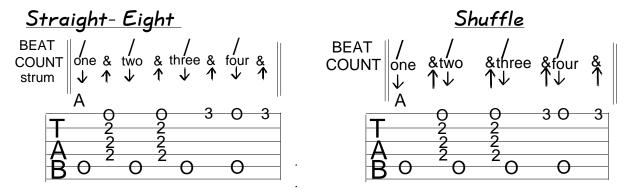
#### Reading Tablature-con't

Now, (in this book) when we look at eighth notes, they will be written two different ways, One way for straight-eight, and one way for shuffle.

[see Supplement #4 The Rhythms]



Let's look at one measure (bar) combining all these elements.



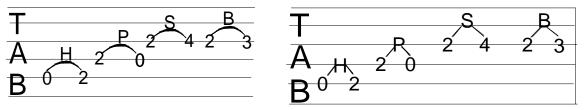
The first two beats are the same. The bass note on the down beat, and a chord on the up beat.

<u>The third beat</u> also has a bass note on the down beat, but just a single note on the up beat.

<u>The forth beat</u> has that same bass note on the down beat but it is played at the same time as that note on the first string. I call this a "squeeze" or "pinch". Then finally, there is that single note on the up beat.

\*NOTE: In this book I write the straight-eight and shuffle rhythms different, (as in the examples above). But, a lot of notation is written out in just straight time, and you are told "play in shuffle, or swinging eighths".

### Now, just a few more symbols (I'm leaving a lot out.)



Here are two different ways (curved line or straight line) to connect notes.

H means Hammer on-P is a Pull off-S means Slide-B is a Bend

The hammer on always starts with a lower note. You play (pick) that note (in this case the open 5th string) then with your left hand you slam (Hammer) that string down on the 2nd fret, thus sounding that note. So, you only pick one note, but play two notes.

The pull off always starts with a higher note. You play (pick) that note (in this case the 2nd fret-4th string) then, pull your finger (left hand) off of that string, hard enough to sound the lower note, in this case the open 4th string. Again, you only pick one note, but play two.

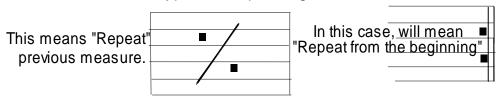
The slide can go from lower note to higher note, (as shown here 2nd fret to 4th fret-3rd string) or from a higher note to a lower note. In both cases you play (pick) the first note, then with your finger kept pressed down hard you slide it up or down to the next note to sound it. Again you pick only once, but play two notes.

To bend a note you need to get some muscle into it! (unless you're using those really wimpy electric guitar strings) I use all the available fingers I have.. In this case we are bending the 3rd string- (2nd fret to 3rd fret). This is a half-step= one fret bend. You need to know how that note on the 3rd fret sounds, in order to know how far to bend it! Yes, you can start from the bent up note and let it back down (just like you can slide to a lower note). Also, very common are whole step bends = two frets, (and more!)

In all these examples we are hearing two distinct notes. But, in many cases you really only hear that second note, in those cases that first note gets no time value, and is considered a ghost note, usually put in parentheses, or just written in smaller print. There are a lot of exceptions. Live with it!

# Repeat Signs

Two types of "Repeat Signs"



Sometimes it's not necessary to write out (or read) every measure (bar) if all you are doing is repeating the same music that was written in the previous measure, so we use that first type of repeat sign.

That second one (the two lines with two dots) is commonly used to repeat quite a few measures. If the sign(s) appear at the beginning and end of a section, it calls for repetition of that whole section. If the sign appears alone (as shown above) just at the end, then just go back to the beginning. You will see signs (not in this book) that are telling you to go here or back there or somewhere, circles with crosses in them, strange S'es with lines and dots, D.C. and D.S. codas, da capos. Hey, don't sweat it "it's only rock & roll"!

# Strumming and picking ...

(Remember, we are talking about the pitch of the note, as higher or lowe.r)

_	9/	∖ This is	small (high) 1st.
	2	strum	
Α	2	dow n	
7 \ <b>D</b>	2	low to high st	ring
B	0		bia (low) 6th

Notice that in the Tablature (TAB) above, that arrow next to the chord is pointing up, which means strum down. (low to high string)

But, in this book, directional arrows are not in the TAB notation..

I've put all those arrows into another format. Therefore, if you see an arrow pointing down, that means pick or strum down. If it points up, that means pick or strum up. Like this....

BEAT COUNT one & two & three & four & 1 three & three & four & 1 three & 1 t

# Supplement #3 The 12-Bar Progression

This term 12-Bar will be heard all the time in referring to blues songs.

This is the foundation for literally thousands of "standard" blues songs, and many folk, swing, rock, rockabilly and jazz songs as well! Unbelievable? 
Believe it! Become great friends with it!

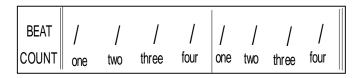
This structure is what you plug the chords, lyrics, and "licks" into. That said, there are many blues songs that don't follow the 12-bar.

The term is used in reference to a 12 measure chord progression. The most commonly used meter will be four time (four beats per measure)

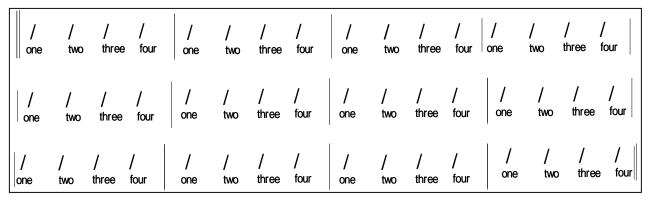
Here is one measure in four time...

BEAT / / / /
COUNT one two three four

Here are two measures in four time...



Here are 12 measures in four time...(The 12-bar)



I call this a chord progression because the typical blues player, (and rock, jazz, folk, etc...) follow most songs in reference to chords. When learning a song, the most pressing question is; "What are the chords"?

Let's look at the common ways that the chords are "plugged" into these 12 measures (bars).

# Let's plug the chords into this 12-bar progression... The first thing we need to know is which chords?

The I (one), IV (four), and V (five)! "What's that mean?"

First off, as written above, we will be using the Roman numerals to denote chords. "Ok", So. Where does that  $I,\,IV,$  and V come from? Well...

 ${\it C}$  is the  ${\it I}$  chord,  ${\it F}$  is the  ${\it IV}$  chord, and  ${\it G}$  is the  ${\it V}$ , (in the key of  ${\it C}$ ). (This is all the theory about this scale we need for this lesson.) Here are a few more of the keys that are most commonly used......

I	II	III	IV	${f V}$	$\mathbf{VI}$	VII	VIII
Α	$(\mathcal{B})$	(C#)	$\mathcal D$	Ε	( <b>F</b> #)	(G#)	(A)
G	(A)	$(\mathcal{B})$	C	$\mathcal D$	(E)	( <b>F</b> #)	(G)
$\mathcal D$	(E)	( <b>F</b> #)	G	Α	$(\mathcal{B})$	(C#)	$(\mathcal{D})$
Ε	(F#)	(G#)	Α	${\cal B}$	(C#)	$(\mathcal{D}\#)$	(E)
F	(G)	(A)	Bb	C	$(\mathcal{D})$	(E)	(F)

So, we know that the I chord, in the key of A, is an A chord, the IV chord is D, the V chord is E, etc... If you don't know what those signs (#,b) next to the letters mean, you will have to refer to [Supplement #6- Theory]. But for now this should be enough to get started plugging chords into the 12-bar chord progression.

# Ok-now let's plug them in ..

Let's start with the key of A. (That's "blues in A") We know from the last page that the I, IV and V chords in the key of A are A. D, and E. So these are the three chords we will be using. (in a standard 12-bar)

So, we have the first four "bars" (measures), played using the I chord---A. Then two measures using the IV chord-D. Then two more measures of I---A Then one Bar each, V chord-E, IV chord-D, I chord-A, then V chord-E. (We always end the song back on the I chord!)

If you were at a jam session and someone got up and said "blues in A" or "12-bar in A", these would be the chords you would follow. (There are plenty of exceptions.) If you were learning a standard blues song by say Robert Johnson, or B.B. King, or almost any of the traditional blues players, (and the song was in the key of A) these would be the "changes", or the chord progression you would start your thinking in. Again, believe me, this is the foundation for literally thousands of songs! This is true for very slow blues, medium tempo shuffles, very fast boogies---"Delta", "Chicago", "Texas"--"Rockin", "Rock-a-Billy", "Swinging"---, Whatever! Acoustic, electric, slide,--

The 12-bar above is "blues in A", Let's see how this looks in other keys...

Again, we use this number system in order to plug into all the different keys. You need to get a handle on the I - IV and V chords in different keys. Let's look at the basic 12-bar again in some different keys! (first A again)

Now, Key of E...

Now let's try key of C

That said, there are a few variations to this model 12-bar

Let's take a look at the two most common places these occur...

#### Variations to this model 12-bar

Some people will call this "a quick four" or "a quick change". It is very common! For this common variation we listen to that second measure. With the model we used in those last examples you just "hang on the I" (stay on the A chord). But about half the time there is a IV chord there! (in this case D) So…. 12-bar "in A" again…

Then 12-bar "in C"...(with that quick four.)

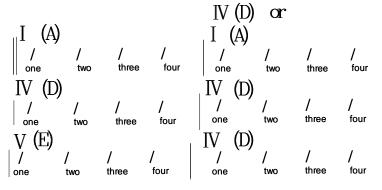
These 12-bar chord progressions just keep repeating over and over.....

Let's look at one more very important variation! The turnaround.

# The Turnaround

# (The last two measures)

It is the last two measures of the progression, (11th and 12th). These last two measures are often called **the turnaround**. Here are the four most common variations. You will eventually be able to hear them simply because you are aware of them. (I repeat this information in the lessons.)

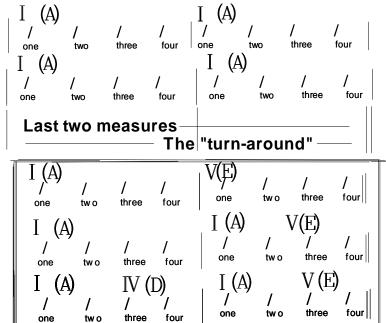


#1- Play the I chord (A) for one bar, then V chord (E) in the last bar

#2-Play the I chord (A) for one bar, the last bar is divided between the I (A) and the V (E)

#3-Each of the last two measures are divided up with each chord getting two beats each

#4-Stay on the I chord (A) in both measures (actually, no turn-around at all)



I (A)

four

# These turnarounds are covered in Lessons #17 and #24. There you will find some notes plugged in!

I (A)

# Supplement #4 The Rhythms

Rhythm is a function of time. Time organizes sound into music. The more you are "plugged into" the rhythm, the better your playing will sound. Why do we use our strongest hand for the strumming or picking? Because we need that accuracy and strength for the most fundamental and important part of music making. Most of us forget this because we become unavoidably preoccupied with the fretting hand and all the other details.

# Timing

The DOWN BEAT and the "CLOCK" will be tied together in this way...

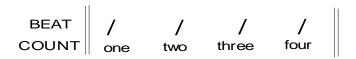
How fast or slow the beat is (what speed the clock ticks) is called the tempo.

These beats are grouped together in **measures**. Most all the material in this book has four beats in each measure. (This is one measure of four time.)

CLOCK tic	tic	tic	tic
BEAT /	/	/	/
We will count the dov	wn beats like this		
COUNT one	two	three	four
.F00T-tap	tap	tap	tap
(I recommend moving	your right foot dow	vn to the down beats	i.)

These are called the down beats, my foot goes down on each one--it is like the "clock" tapping. In four time, these are called the **quarter notes**.

This one measure ("bar") of four time simplified might look like this...



# Let's look at two fundamentally different rhythms

Straight eighth notes and swinging eighth notes, which I'll call **shuffle**. These both have the same down beats (quarter notes) that we just looked at. We need to look at the up beats (eighth notes) to tell us more.

You will notice that my foot also goes up, between each beat (obviously), This is an easy way to think about dividing each beat into half...if we do this on four beats... we've got 8 equal divisions (called eighth notes).

I count these eighth notes like this...



These 8 equal evenly spaced down beats and up beats I call...

# Straight Eight Rhythm

Lets look at the "strumming" or "picking" for this rhythm...

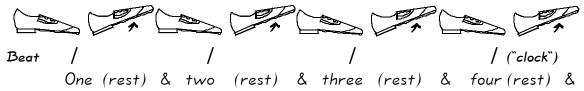
Strumming all down on the straight eighth beats, (All evenly spaced),

Alternating down and up strums on the **straight eighth** beats, (all evenly spaced).

\*Same for "strumming" chords or "picking" individual strings (notes).

But the main type of rhythm used in this book and in a lot (if not most) "standard blues" is called **The Shuffle Rhythm** (swingin' eighths)

This shuffle rhythm is sometimes called "boogie-woogie" or "swing", but, these terms are used loosely and do not always apply. I will use the term shuffle. The down beats and up beats are <u>not evenly spaced</u> like the straight eighth notes. I think of the sound of a horse "loping". Count like this...



Strumming (or picking) all down on **shuffle** rhythm. (swinging eighths),

would look like this...
(loping-swingin')

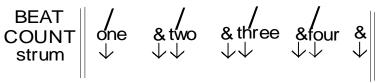
Not evenly

spaced...

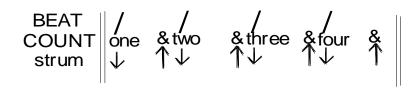
BEA

COL

stru

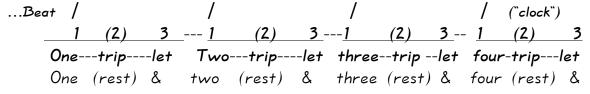


Alternating down and up on shuffle rhythm, (swinging eighths), like...



#### THEORY?

Actually each beat is divided into three equal parts (triplets) instead of two. For the **shuffle** rhythm, or swinging eighths, you could count it like this...





Note: In some slow blues we will be playing these triplets without that rest.

# Supplement #5 Which finger,--Where?

(This book will assume you are right handed)

## The left hand, ("fretting hand")

Fingers on the left hand are-1(index)--2(middle)--3(ring)--4(little). The place you will most often see these finger numbers (1), (2), (3), (4), would be on a guitar neck graph (showing chord or scale fingerings). [Supplement #1] Note: The thumb (T) is sometimes used, reaching over the top of the neck, and fretting the big string(s). This is rare, but sometimes necessary,

## The right hand, (strumming or picking hand)

The right hand is the strong, smart hand. It is our rhythm hand.

It is the dictator, the music maker, the one that keeps time, the leader!

We use letters instead of numbers to identify the fingers and thumb on the right hand. The most common, (from the Spanish) The thumb (P, pulgar)
1st-index (i, indice)--2nd-middle (m, medio)--3rd-ring (a, anular).

Note: In this book I will use (T) for thumb, (Instead of P)
The thumb (T) in this book, will always be going down, on one or more strings.
This will generally be on the bass notes.

In some cases, I will suggest which right hand finger(s) to use, (i, a, or m). Most of the time this will be the one I use. It must be noted that in the style of music covered in this book, (blues, etc...), a lot of great players use just their thumb (T), and first finger (index, i). Notice I didn't list a letter for that little finger, (s) or (e), rarely indicated. You may dig using it for just that "special" note? I recommend not forming the habit of using it to "anchor" your hand to the guitar face, (many great players do), but I just let it hang there. Remember, in this style there are no rules, just suggestions.

Flat-pickers-Pick down where thumb(T) is indicated and up where finger(s) are indicated. "hybrid picking" is using the flat-pick in conjunction with your other fingers. (Usually the 2nd (m) and 3rd (a) since your 1st (index) is helping to hold the pick.) You can use this method to get almost everything a "finger-picker" can do! You need it in order to get those "squeezes" and "pinches". (Where you pick a note(s) up at the same time as a note(s) picked down.)

A lot of instructors will get you in the habit (not a bad one) of using certain fingers on certain strings for different purposes. Personally, I'm all over the place, but, like I said, I will suggest fingers for certain situations

Bottom line: Use what you need to get the sound you're going for!

# Supplement #6 Some Basic Theory Light

Just a little something for the curious here. Not necessary for the lessons. Here is some basic fundamental theory to help you find notes on the guitar neck, understand the I, IV, and V chords and just help you put it together.

#### I will start out with what I call "The Musical Alphabet".

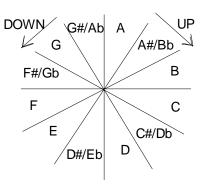
(The chromatic scale or semi-tone scale)

- 1) This is a 12 note system. All notes are equal.
- 2) These divisions are half steps-that's one fret on the guitar neck.
- 3) Some notes have two names, like A#/Bb that's A sharp or B flat.

  These notes with two names are not more or less important than those with just one name. Remember all notes are equal. Which name you use depends on the context. (Usually which key you're in.) For our purposes, this will mean that if you are using the note or chord A#/Bb and D#/Eb in the same song, then call both by their sharp name or both by their flat name. Most important, just know that both names indicate the same note.
- 4) I have put these in a circle because this "alphabet" goes around and around, up or down forever. The term octave is the distance one time around.

  (Although we can only physically hear it about ten times around.)

\*(This is not the circle of 5th's)



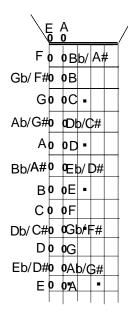
Why is there a two note name between say A and B (A#/Bb) and not one between B and C -or- E and F? Are there musical divisions smaller than half-steps? Doesn't octave indicate something to do with eight? Good questions! Some will be answered herein, otherwise, just accept it!

If you know this "Musical Alphabet" and the note names of the open strings, you then have a system to figure out every note on the neck!

You don't need them all memorized, but having a system is nice.

#### Let's look at how this works out on the guitar neck.

#### Those notes on the neck



If we look first at the big (6th) (E) string, we see the E note there when it is played open.

(Thus the name E string.)

Going around that "musical alphabet" from E to E we find out what the notes are on each fret, winding back up on the E note 12th fret. (Yes, the 13th fret is then F)

Then we can do it on the A-5th string, back to A on 12th.

These are the first two strings I would recommend getting to know. If you have "dots" on your guitar neck, you can use them to help you.

(Now you know why most guitars have those double dots on the 12th fret)

That A note 5th fret, 6th string is the same as that A note, 5th string open. This should make sense to those of you who use the "old" way of tuning.

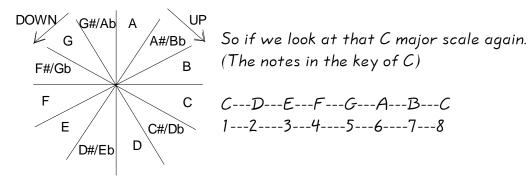
# Scales, (a little theory light) (not needed for the lessons)

That first C note and that C note on the end are one OCTAVE apart. Get it? octave= octopus=octagon=eight! That is the distance or interval between those two C notes. We use these numbers to define all the distances (intervals) between these notes in the scale. Therefore, D is the 2nd of C, --- E is the 3rd of C,--- A is the 6th of C, and so on.

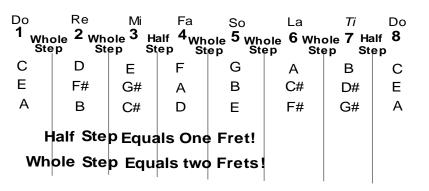
In order to figure out what notes are in this scale (for any given key), we need to know the distance between each note. We already know that it is going to be 12 frets (half steps) from one to eight (octave).

But what about from 2 to 3 or 5 to 6 or whatever? Ok, Let's look at that.

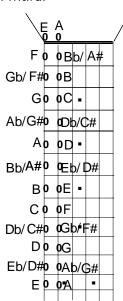
From a couple of pages back, the "musical alphabet" again.



Looks like we go two frets up (two half steps= one whole step) from C to D. Then looks like two more half steps=whole step from D to E. But only one fret, that's a half step from E to F. Etc...If we follow this all around, figuring out all the distances we come up with this formula.



We can check that out looking at this guitar neck also. If we start with the open E string and go on up. On the 2nd fret there (whole step) we find the F#/Gb note, another whole step G#/Ab, a half step more A, and so on. Then we can do the same on the A string.



You will notice I used F# (in the chart above) instead of the Gb; Why? We know they are the same notes. But, to keep things straight (in the formal music world), the rule here;

Never skip or repeat a letter name. (ie. Keep scales in alphabetical order.)

#### In this supplement,

my purpose is to let you know where those  $I,\,IV$  and V chords come from. Here is that chart again with some of the more "popular" keys.

Do 1	Re	Mi	Fa	So	La	Ti	Do		
1 Whole 2 Whole 3 Half 4 Whole 5 Whole 6 Whole 7 Half 8 Step Step Step Step Step									
С	D	E	F	G	Α	В	С		
Е	F#	G#	Α	В	C#	D#	Е		
Α	В	C#	D	E	F#	G#	Α		
D	Е	F#	G	Α	В	C#	D		
G	Α	В	С	D	E	F#	G		
F	G	Α	Bb	С	D	Е	F		
В	C#	D#	E	F#	G#	A#	В		

 $\hbox{Chords ......} I ......(\hbox{II})....(\hbox{III})..... V .....(\hbox{VI})....(\hbox{VII})...$ 

(So in E, the I chord is E, the IV is A, and the V is B.)

# Although we don't directly refer to them in this book,--- what about those II, III, VI and VII chords?

The II, III and VI are minor chords, while the VII is diminished.

That means the basic chords (triads) in the key of C are----I-C, II-Dm, III-Em, IV-F, V-G, VI- Am, VII-B dim.
Stick them together in a "song" and you can't miss.

Again, this is by no means a complete explanation. (Not my purpose here.)

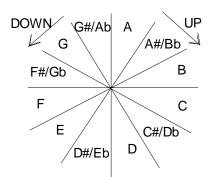
## Supplement #7 The Capo

The capo is a mechanical 1st finger! What? Well to play most of the barre chords what is your first finger doing? You got it, it's barring what would normally be barred by your guitar nut! (That thing all the strings go over on their way to the tuning keys, usually made of plastic, --you know.)

If you use a capo ("cheater bar" from the old days), you're in good company! Feel secure in the knowledge that this was a great invention. New models are coming out constantly, you'll find one you prefer.

Let's look at this "Musical Alphabet" again. [Supplement # 6 theory]

If you're playing say "ye old standard" A chord.



stCapo two frets  ${\it up}$  (on the 2nd) It's a B chord.

stOn the 3rd fret, got one of them C chords.

\*And that there D chord is on the 5th fret.

What about if your playing "ye olde standard" C chord, and your capo is slapped up there on the 2nd fret? D chord! Yea! 3rd fret? Eb/D# chord!

So you got these licks happenin' in E. But you (or somebody else) wants to play in F. Wow! I think I'll capo the 1st fret! Now I can play the E chord, or E licks, or maybe 12-bar in E, and I'm really playing them in F!
Or, say you like the "chops" ya' got in A. Say maybe it's too low a key for you to sing in. You might like to sing this song in C. Slap the sucker up on the 3rd!

All the fingering and note placement will maintain the same relationship, although in reality you're playing all different notes and chords.

Can't you play all the chords and scales everywhere without one? Yes.

The main reason I do it?

I like to keep them nice big juicy open E. A and D strings goin' on the bass, while I glide effortlessly up that neck for them hot high notes.

# Supplement #8 Accents and Muting The Realm of the Masters

Lack of dynamics is one of the things that can really separate your playing from that of the masters. The <u>two dynamics</u> we are going to discuss here are <u>accenting</u> the back beat and <u>muting</u>. First, you get the beat. [Supplement #2]. You then develop enough technique to play steady, staying with that beat. Then add dynamics to turn that good timing into something deeper.

We get from the clock to the beat, from the rhythm to ----

"THE GROOVE" - It's "riding the crest of the wave",

it's "hittin' the sweet spot", it's "playin' in the pocket".

You can become a very groove oriented musician just playing the very basic fundamental rhythms presented in the first lessons of this book.

The natural tendency is to keep adding information at the cost of deepening our understanding about the very basic stuff which is at the core.

A great way to improve the groove is by tightening your attack.

One way to achieve this is by muting!

Muting helps to define the space between the notes.

Go back to Lesson #7 Octave Shuffle to work on your muting technique. Just hang there on the E5: First get that open string muted using the right hand palm. then get that left hand pushing on and coming off the octave.

(Back so soon?--Ok--Let's go on...).

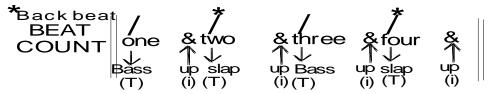
Right hand muting is achieved by placing your hand on the strings (bass strings for now) just where they pass over the saddle. On the typical acoustic guitar, the bridge is wood, the saddle is that plastic thing that is slotted in the bridge. Just start by playing that open 5th string with your thumb, then place the pad of your palm, near the end of your wrist, on the string. This should not impede your ability to freely move your thumb. Eventually you will find the right spot, one that lets the note sound, but also dampens (mutes) it slightly. Some players use this as a place to "anchor" their hand. (Too far towards the sound hole? Too dead! Not far enough? No mute!)

Left hand chord muting requires a bit of coordinated timing. In this case, right after you pick (Sound) that octave note (up) let go of the fretting pressure. Your left hand finger(s) (in this case just index), stays on the string(s) ready to apply pressure (press down on it) again right as you pick it, then "let go" again. This should allow that note (or chord) to sound just briefly, then "kill" the sound of that note (or chord) right after you pick it.

#### The "Back Beat"

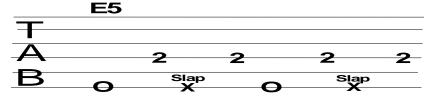
That is an accent on the 2nd and 4th beat of the four beat measure. You will hear this accented beat in most all blues and rock, slow tempos and fast tempos. In a band situation, the drummer hits that snare drum. Listen for it, (counting while listening), realize its important role in creating the "groove". The awareness alone will make you a stronger player.

Here we will start the process with a basic exercise.



I vocalize this......"Bass" "UpSlap" "UpBass" "UpSlap" "Up" Here it is on that E5 power chord...



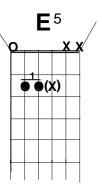


As you see above, our thumb (T) will play the 6th string, then index finger up. These are E octaves[Supplement #6]

Now on that 2nd beat, our thumb "slaps" that 6th string.

For now we will "slap" that string with the side of our thumb, coming straight down into it, toward the guitar face. This will obviously "kill" the note produced by normally playing that string. What we are looking for here is a purely percussive sound.

(That 3rd and 4th beat will be the same thing over again.)



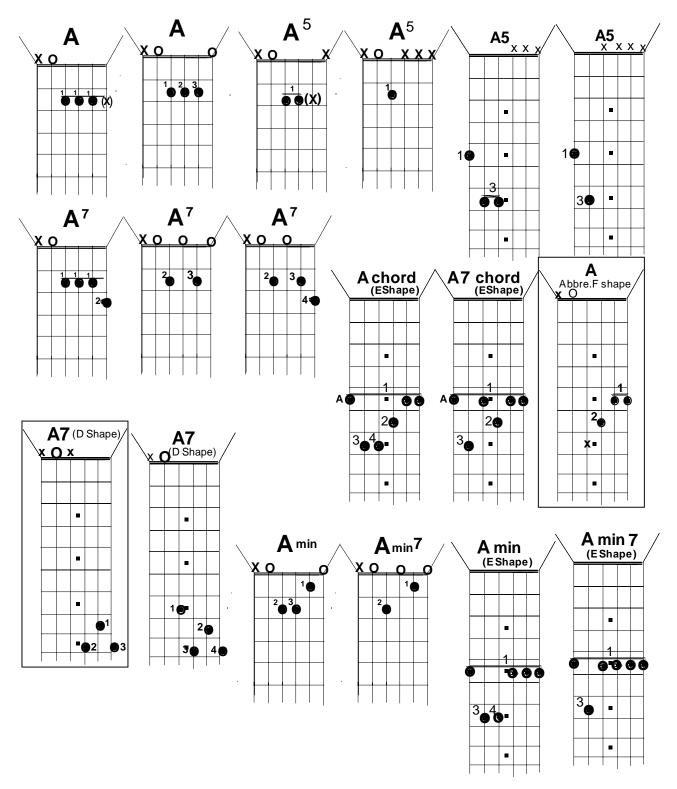
HINT: When I slap that 6th string, my index finger stays curled up so as to land right above the 4th string. This then puts it in position to quickly play it.

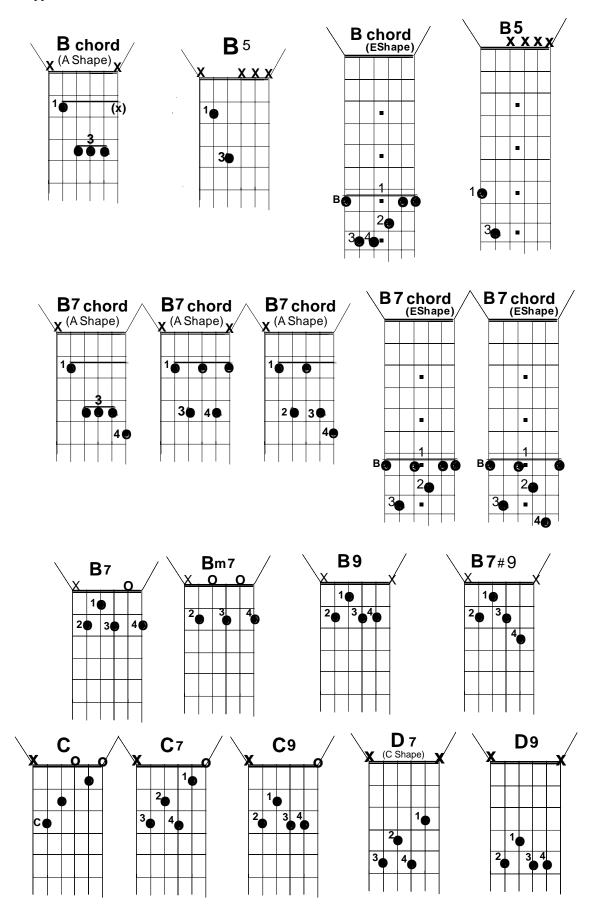
At some point you will want to sound the note and percussive accent at the same time. This involves more of a "spank" than a "slap". Hang in there--it takes awhile to gain control of this sort of dynamic.

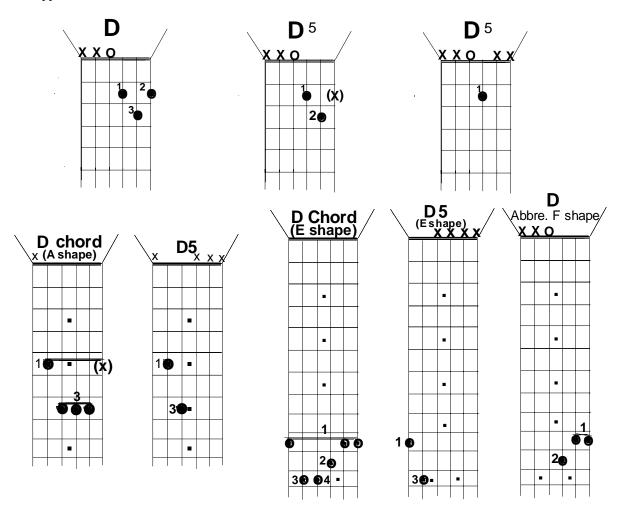
Become aware of the back beat in all the rhythms you play. Sometimes you may choose to slap it, at other times you might just play it a bit harder.

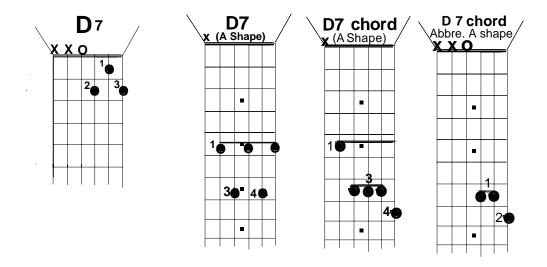
# Supplement #9 Quick Reference-The Basic Chords

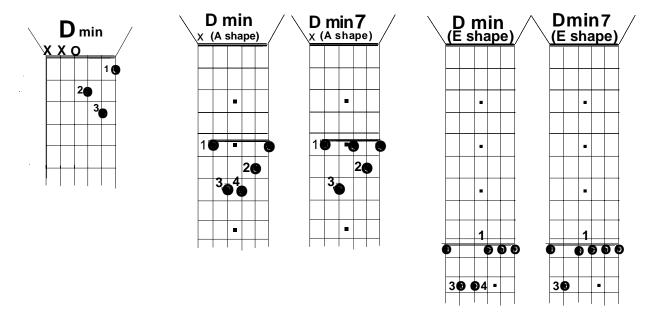
Here are the chords used in this book. By no means is this meant to be a complete chord book. For more chords and explanation see [Supplement #10]

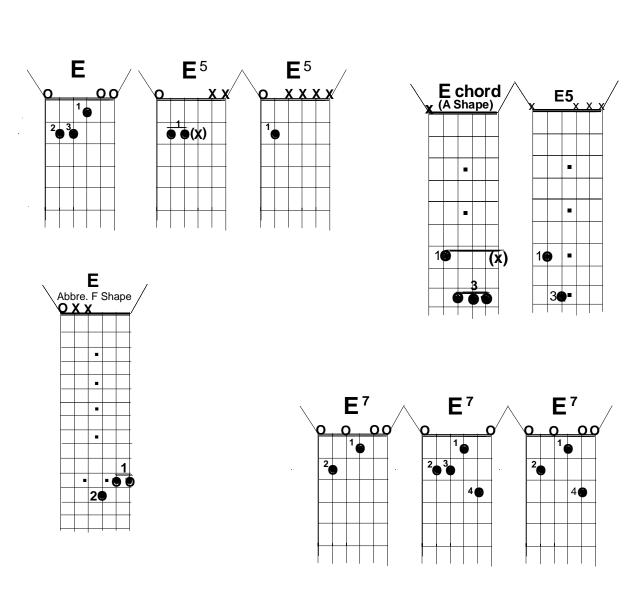


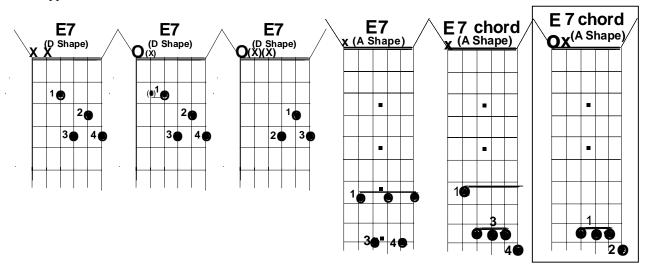


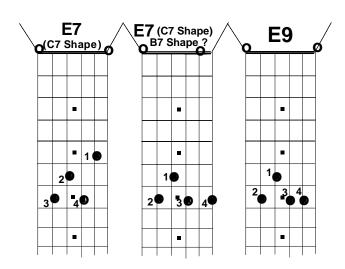


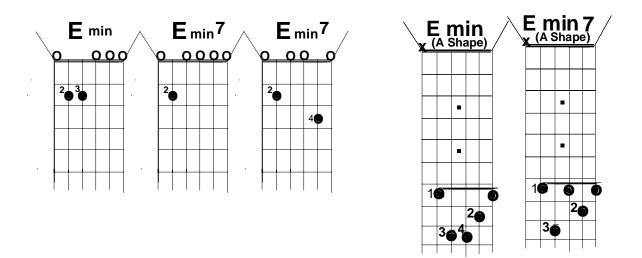








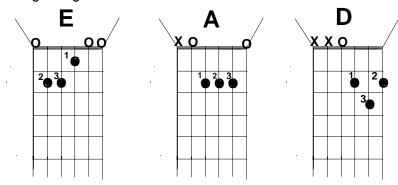




# Supplement #10 The Chords...(LEVEL II) "All Frets Exposed"

I will not present anything like a full or near complete chord book here. What I am going to do is use the E. A. D. and B7 chords that appear throughout the lessons, and show you how to really utilize those. I will present some very basic theory here, but again my main concern is to help you get the most out of the lessons in this book. That is, to take what you've learned about using the chords in any particular lesson, and then to "move it around", "change it up" you know, put "this here instead of that"!

The first thing I'm gonna' do is look real close at the E, A, and D chords.



I refer to these chords played here in the "open or first position" as being E in "E shape"------ A in "A shape"------ D in "D shape".

These are likely the first places ("shapes") most players learn these chords. (These "shapes" are also called "forms" or "voicings".)

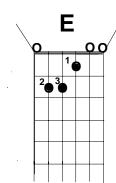
But, these are moveable "shapes". We can play all three of these chords (and any others) in any shape. To do this we need to move the chord (and keep that shape) up the neck. Most cannot simply be moved up the neck just keeping the same fingering. (Actually some work out OK.)

In these "1st position" chord shapes, we rely on the nut. (That thing all the strings go over on their way to the tuning keys, usually made of plastic, --you know.) That "nut" holds those open strings that are part of the chord. For these chord shapes that rely on open strings, you need to change your fingering in order to free up your first finger. Then that first finger acts as a "Barre" to fret those "open string" notes. (Like a capo or moveable nut.)

Hence most of these chords up the neck will be called **Barre Chords**.

<u>Let's look at how that works!</u>

#### Let's first take a look at the E major chord.



On the right is a picture (neck graph) showing the notes of the "Musical Alphabet" along the 6th and 5th strings. [Supplement # 6 Theory] We see that E open 6th string note. That is the "root bass note" for the E chord shown above..

In a nutshell, if I "barre" the first fret and form that chord up one fret, it is then the F chord, using that F note first fret as the "root" bass note, 6th string.
Following this same 6th string up, we see that F#/Gb 2nd fret, G on the 3rd fret, A on the 5th fret, D on the 10th

fret, If we "barre" this E "shape" chord on those frets, then we now have those chords. (In E "shape")

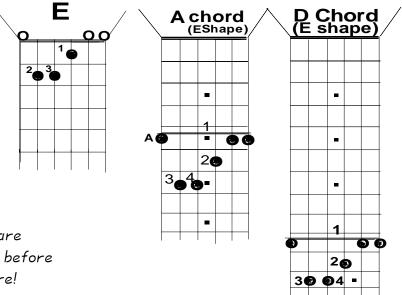
To do that, first play that E chord above using your 2nd, 3rd, and 4th fingers instead of the 1st, 2nd, and 3rd fingers. Again, this frees your 1st finger to "barre". Just move it on up the neck and flatten that 1st finger down.

NOTE: If you are new at this, you might swear your 1st finger is somehow "built wrong", or "I'll never be able to do that"! That's OK--it hurts!

So here are the E, A, and D chords again.
But here they are all played in "E Shape".
(Bass root 6th string.)

\*At the end of this supplement, I discuss the "Power Chords".

They are a lot easier to bring up the neck. So if you are needing a bit more strength before attempting these, start there!

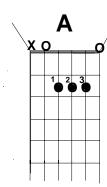


#### Let's take a look at that A major chord.

On this A chord our "Root" bass is on that open A, 5th. string.

We see that A open 5th string "Root bass note."

#### A word about the "Root bass note"...



All chords and scales have a note they call the <u>Root.</u> The root of an A chord is the A note--The root of an A7 chord is the A note--The root of the A7#9-5 chord is the A note--The root of an A minor (Am) chord is the A note.

OK, The root of an A# chord or A#7 or A#m, is the A# note.

OK, The root of an Bb chord or Bb7 or Bbm, is the Bb note.

That root note is usually placed on more than one string in most of these "Chord Shapes", But the "lowest" one, (in this case A open 5th string), I call "root bass note".

If we look at that "Musical Alphabet" going up the 5th string, (last page), and then follow it up, there is that A note on the open string. That is our starting point. Following this 5th string up we find B on the 2nd fret, C on the 3rd fret, D on the 5th fret, then up to E on the 7th fret, etc... If we "Barre" this "A shape" chord on those frets, we then build chords on those root bass notes found along the 5th string.

To do that, first replace those three fingers using the 3rd finger only. Again this frees up your 1st finger to "barre". (There are other popular ways of doing this, but this way you will have your 4th finger available to use for other things frequently used in this style of music.)

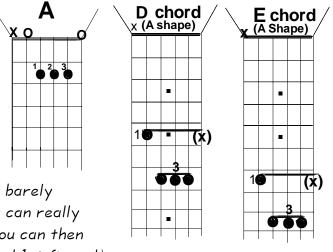
So here are the A. D. and E. chords again. But they are all played in "A Shape".
(Root bass on 5th string.)

Notice that I have that (X) on the small 1st string.

That string is just easier in this

case to deaden. It is that 3rd finger barely touching it that does the job. (If you can really bend back your 3rd finger enough, you can then sound that 1st string with the barred 1st finger!)

Ok, now let's briefly look at those three chords again.

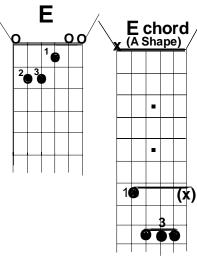


Here are the E, A, and D chords reviewed. (played in more than one place on the neck). (Different shapes, forms) Notice I did not use the D shape "barre" up the neck. As is, it's pretty difficult, but we will save that idea for later.

#### Here is the E chord in

"E Shape" (Root bass 6th string)
"A Shape" (Root bass 5th string)

\*Both these E chords contain the same notes, but on different strings.

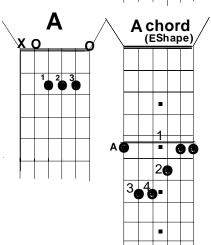


#### Here is the A chord in

"A Shape" (Root bass 5th string)

"E Shape" (Root bass 6th string)

\*Again, same notes different strings.



#### Here is the D chord in

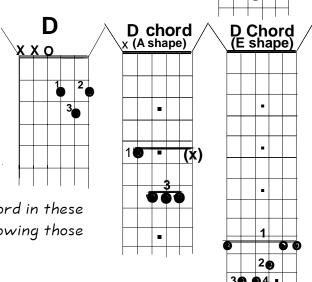
"D Shape" (Root bass 4th string)

"A Shape" (Root bass 5th string)

"E Shape" (Root bass 6th string)

\*Same notes, different strings.

Of course, if you can play these "Barre" chords, you can play any chord in these shapes along the neck by simply following those notes on the 5th and 6th strings.



#### So let's add a little color to these chords. (Dominant 7th)

The most common way to dress up these chords (in blues, rock, jazz) is to make them "7th" chords. (Actually, dominant 7th)

The theory behind this is fairly easy. What we do is simply add another note to the chord. What note? Where? Let's look at that "Musical Alphabet" again.

**OK.** what note? The note that is two frets (half steps) or one whole step down from the chord root note. If we find that E note on the alphabet, go down a whole step (two frets / half steps), we see the D note. Let's add that D note to the E chord. Where? Anywhere! (Theory? It's the b7)

DOWN G#/Ab A A#/Bb B
F#/Gb B
C
C#/Db
D#/Eb D

In that first example we use our 4th finger on the 2nd string.

In the second example we just lift off our 3rd finger and sound that open D string.

In the third example we do both!

Looking at that alphabet, go down two from A, we got the G note.

Let's add the G note to A chord.

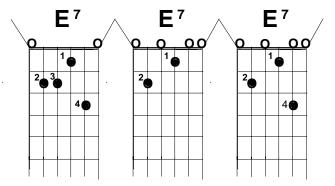
In the first example we put it on up there -first string-third fret.

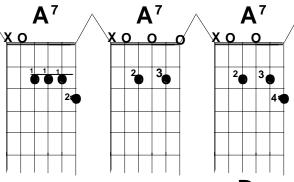
Next, third string (G) open!

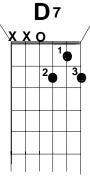
Third example -- "Combo" -- Both them suckers (G notes) on that A chord!

Looking at the alphabet again. D root, down whole step= C note. <u>Let's add the C note to the D chord.</u>

Looks like almost a different shape, but, just needed to move the fingers around a bit. We place that C note, 2nd string. (1st fret)



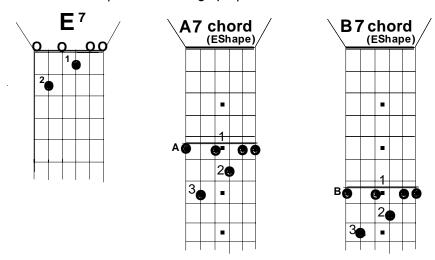




© 2007 Stan Hirsch

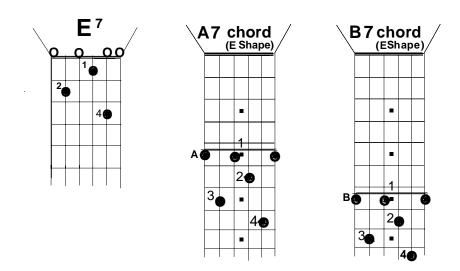
## Let's move em' on up the neck baby! E7 chord in "E Shape" moved up the neck.

Remember our "Root bass note" on the 6th string here. So just like you moved that E chord up, move this guy up. (Here I went for A7 and B7)



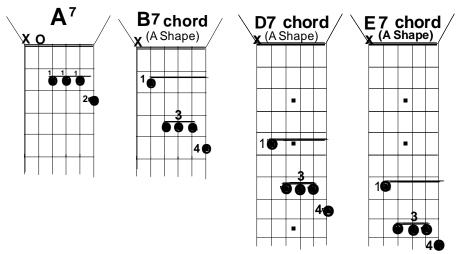
Take it anywhere you want. This is how you get all those other chords. (Like A#7 or Bb7 would be "barred" on the 6th fret.)

Now here is that other E7 still in "E Shape". (Then up to A7 and B7.)

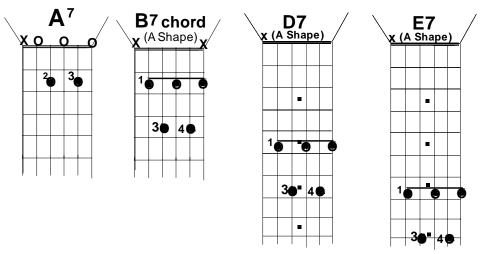


# A7 chord in "A Shape" moved up the neck.

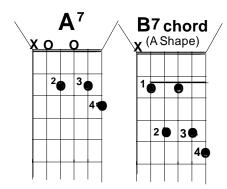
Remember this "Root bass note" is on the 5th string. Change fingers, and move it on up to get what you need.



Another A7 in "A Shape" moved up.



This A7 barred and moved up? Why not try it?

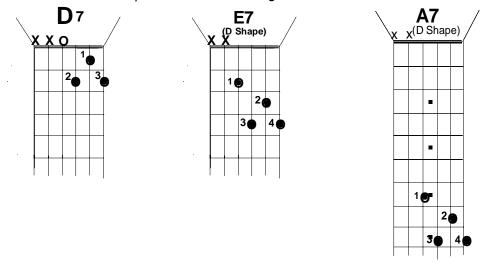


Well, this may not become your personal favorite. But then again, who knows?

#### Let's move that D7 up.

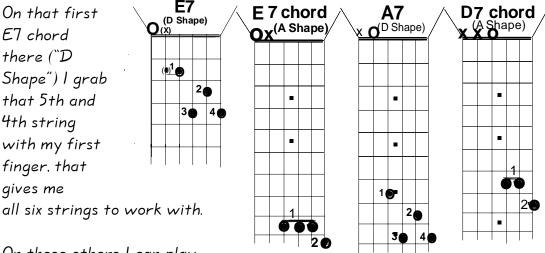
The 1st finger here doesn't really need to "barre" much.
But you might go ahead and lay it down across there. (Possibilities?)

Now in this "D Shape" that 4th string is where the root bass lies.



#### Now I have a few personal favorites.

When playing solo guitar, I like to have an "Open" string bass to lock onto while going up the neck to play some "high" chord notes. [Lesson #11]



On these others I can play

the chord way up there, and still have the open string for my E, A, and D root bass. That D7 there is A7 moved up but

abbreviated in order to play my root bass. (the  ${\cal D}$  string open)

## The other three "chord shapes". G, C, and F.

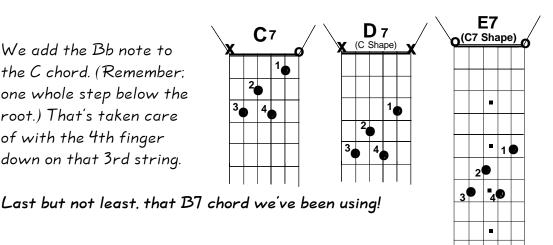
We've looked at the E, A, and D "Shape" chords. Are there any other "Shapes"? Yes, the G, C, and F "Shapes"! I'm not gonna' get too heavy into these, but it's nice to check them out. These shapes have no low open string root bass note. Their "Root bass notes" are played on the 3rd fret. (I place my 3rd finger there.)

G 000

Now that F shape has no open strings! It is already "barred" on the two little strings, with the 1st finger. This makes it possible to just slide up that neck without having to change fingerings! (One of my favorite things to do.) Alot of times I'll abbreviate it (to just the three small strings), slide it on up the neck, and use it to play some high "lead" notes over a chord. [Lesson #12] (Note: You can follow the 6th string notes up to find out how far you need to go up the neck for a particular chord. Example; F 1st fret, G 3rd, A 5th)

One chord that I find very useful, and easy to "move up" is the C7 chord. If you play on just the four "middle" strings, you can move this up anywhere. Remember the root bass is voiced on that 5th string. (Under the 3rd finger)

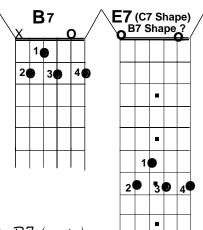
We add the Bb note to the C chord. (Remember; one whole step below the root.) That's taken care of with the 4th finger down on that 3rd string.



#### Now let's take a look at that "open first position" B7 chord.

There is actually no B7 "Shape".
But is in fact the "C Shape" C7 chord
moved down one fret (half step) to B.
(With a bit of adjustment on the 1st string)

The root bass is on the 5th string again. (Just like the C shape of course.)
(I will refer to it as B7 "Shape" here and there, just for convenience.)

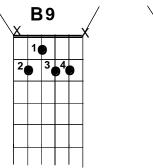


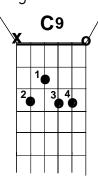
Another of my favorite things to do is bring this B7 (as is) on up to the 7th fret, (5th string), to that E root there.
This is a really great way to play the E7 chord!
(In this special case you can keep that 6th and 2nd string open.)

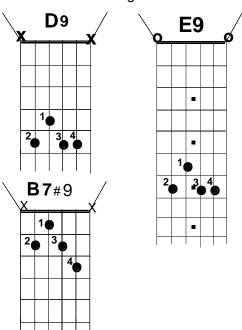
#### Another really cool thing to do with this B7 chord.

(and I ain't gettin' into the theory here)

If you take your forth finger off the 1st string, then place it down on the 2nd string instead----you got yourself B9! This is then really easy to move around, (stick to the four "middle" strings just like you did for that C7). And just like that C7, you got that root bass on the 5th string.







9th Chord?
Just a more "colorful" 7th chord.
More color? Try B7 #9
(Wow. one more than a 9!)
(Go Jimi Go!)
These are all 5th string Root!
Next up--Minor Chords.

#### Minor Chords

These three chords (E, A, and D) are major chords.

You don't need to say E major, that is implied. But if you need an E minor chord, you need to say E minor. (Written Em or Emin)

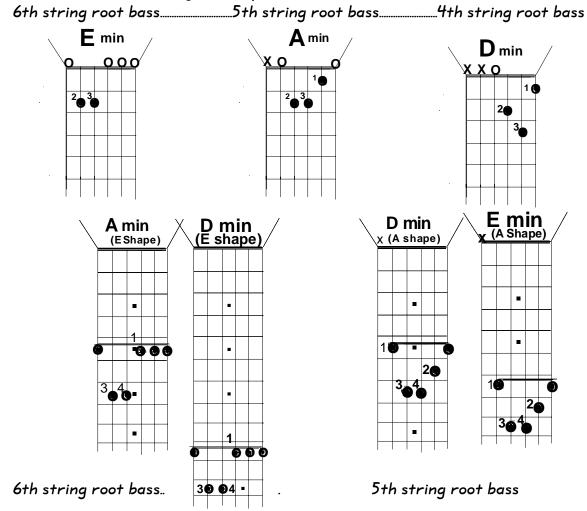
#### Let's first take a look at the Em. Am. and Dm. chords.

What is the difference between these minor chords and the major chords? Well, if you look closely you should notice that in each case, one note was brought down one fret (half step).

On that E chord, this happens on the 3rd string. We went from the 1st fret to the open string. On that A chord, that change occurs on the 2nd string, where we went from the 2nd fret to the 1st fret. On that D chord, that change occurs on the 1st string. (2nd fret down to 1st fret.)

Note; minor implies "Lower". (Theory? Flatten the 3rd note from major scale)

You bring these up the neck in the same fashion.

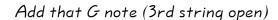


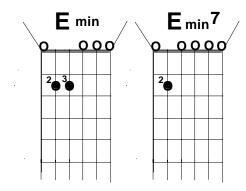
#### Minor 7th chords.

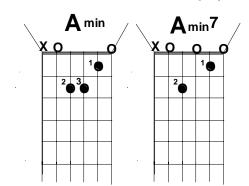
Ok, we add that same note to the minor chord to change it into "7th" that we added to the major chord to make it 7th. (Remember; whole step below root.) So that means add the D note to Emin. chord, G note to A min chord, etc..... Now these will be minor 7th chords. (Emin7, Amin7, etc...)
Those others were "plain" 7th chords, (Dominant 7th's to be exact.)
There is a chord "Major 7th" but not used or explained in this supplement.

So here I will show the minor chords again and how to construct minor 7th.

Add that D note (4th string open)







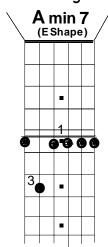
NOTE:

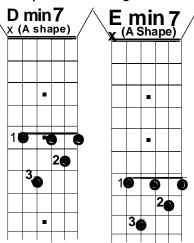
You could place these added notes somewhere else. (See dominant 7th page)

Then just move them up the neck like we did the others.

E Shape, 6th string root bass

A Shape, 5th string root bass.....





#### "Power Chords"

Power chords are not actually chords at all. Why? Because you need three or more notes to form a chord. Power chords have only two notes. These two notes root and the 5th are an interval (a distance) like octaves. [Supp. #6] In fact, after octaves, this interval is the most natural sounding fundamental. (It's in the physics actually—but that's another subject—or is it?—anyway) Ever since the world had instruments that could sound two notes at the same time (or maybe two voices singing), the sound of these two notes vibrating together has been popular. They have always been used in "blues" (and many other styles) and are, in most cases, associated with a chord.

And now---they have a cool name!

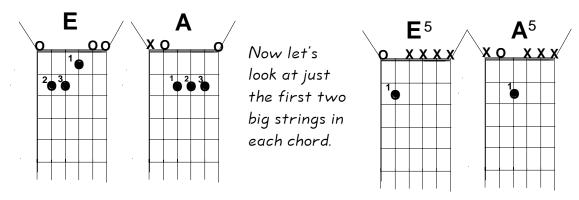
The name "power chord" started in association with loud electric guitar. In that situation, if you play "full" chords (triads, etc...) the notes get awfully jumbled up. So a much more direct "Powerful" sound is created using just a few notes out of the chord. (Usually played on the lower strings.)

In this book, and others, you will see the power chords with three strings played, but, that is because you are repeating that root note as an octave two strings up.

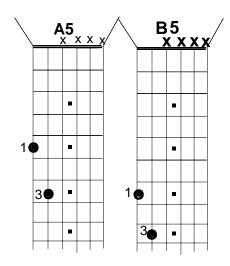
We indicate power chords with the symbol 5 places after the root note. (E5, A5, etc...) That is because the two notes played are the root and the 5th. The root of an E5 power chord is the E note. The 5th is the B note. (From the major scale.) A5 would have the A root note, and the 5th E. NOTE: These are not major or minor. (But can be used in place of either.)

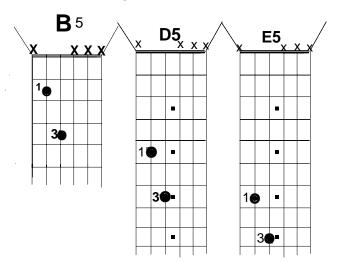
So, what we have is the root bass note along with another scale note. (At least this is one simple way to think of it, and these are simple.) These are most commonly played in E and A "shapes" (forms, inversions).

Let me put those here again. These here (with the 5) are power chords.



#### A little change of fingering, then move them on up.



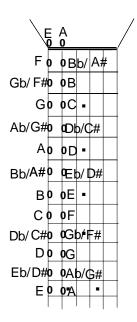


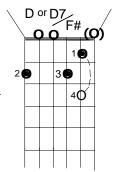
Just follow these notes up the neck. Use the 6th string roots-("E shape")--Or use the 5th string roots-("A shape")

#### Chords with other bass notes-

Now one of my favorite ways to play the D7 chord is to place another note other than the root (D) in the bass. When you see a chord written with a slash then another note written below that, it means to play that note in the bass. (Instead of the usual root bass note.)

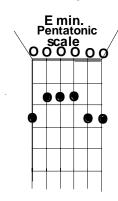
In the case of D or D7 we take that F# note from the 1st string and place it on the 6th string. (Both of those strings being E.) (Could just play D or D7 and then use your thumb on that 6th string. OR?)





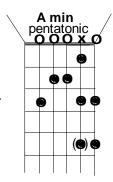
# Supplement #11 Scales

Supplement #3, covered info. on the chromatic and major (diatonic) scales. Although the minor pentatonic is not what I'd call "<u>THE</u> <u>BLUES</u> <u>SCALE"</u>, ------it is a great place to start!



Ok. so we looked at that E minor pentatonic scale in [lesson #13] (I see an E minor chord there!)

E minor pentatonic scale
<b>T</b> 003
1 0 0 3
Δ
7 0 2
B
0 3

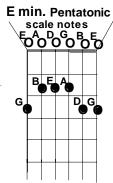


And the A minor pentatonic scale in [lesson #20.] (I see an A minor chord here!)

		0.35
T		4.2(5)
	0.0	0 35
Α	02	
7 1	02	
B 0 3		

Now I must admit---when I look at these "patterns" (groups of notes), I see more than five notes. Pentatonic scale means five tone scale. (penta=five) So, there's only five notes here? Well, let's see----

In this E minor scale there are the five notes--E,G,A,B,D. (See them there?) What happens is then we start repeating those five again AN OCTAVE UP. If you don't know what that means, or how we get it better check [Supp.#6].



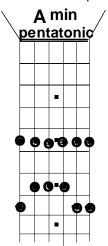
I'm not interested in going through a scale theory lesson here. -----(Although it's very tempting!)

But, for now, let's just look at the pattern.

This very "movable" pattern is easy to slip up and down into any key!

If we take that same E minor shape up the neck, to the 5th fret, we've got another place to play A minor pent.. It will sound just like the one in the middle of the last page!

(Except for that last high note on the 8th fret first string here.)



Why start it on the 5th fret?

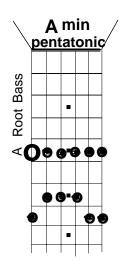
If you don't know, better find out!

Check out [Supplement #6 Theory]

_				5	_5_	8
_1			5 7		0	
Α		5 7	<i>J</i> 1			
<u> </u>	-5					
<u>B</u> 5	8					

# This is a very "movable" Pattern

Let's make sure we understand how this works!



We look at that E (6th) string on the right. You can see that A note on the 5th fret. Start this pattern from that 5th fret-->
It is now A minor pentatonic.
If we started from the 3rd fret it would then be a G minor pentatonic scale.
From the 1st fret-F minor pent. etc...

F 0 0Bb/A#
Gb/F#0 0B
G0 0C •
Ab/G#0 0Db/C#
A0 0D •
Bb/A#0 0Eb/D#
B0 0E •
C 0 0F
Db/C#0 0Gb/F#
D0 0G
Eb/D#0 0Ab/G#
E 0 0A

So, one pattern---12 minor pent. scales! Twelve? [Supp.#6]

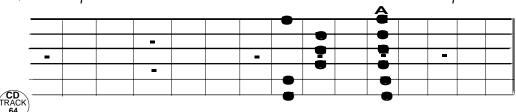
I've got a cool way to expand this pattern to get a few more notes out of it. (In case you get bored with the 8,000 or so cool 'licks' staying in the pattern.)
Also, ---well just to have somewhere else to move. and----(If someone is watching, it looks really cool and professional!)

I call this "The Box With A Tail"--not to be confused with "Playing in the box" Although it may be the same--sort of--? Let's look at that.

# "The Box With A Tail" (Five words--five notes)

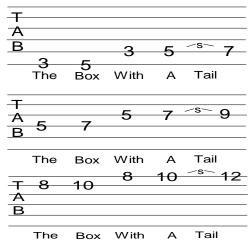
Follow these simple steps.

#1) Pick a pentatonic scale. Let's use that A minor from the previous page.



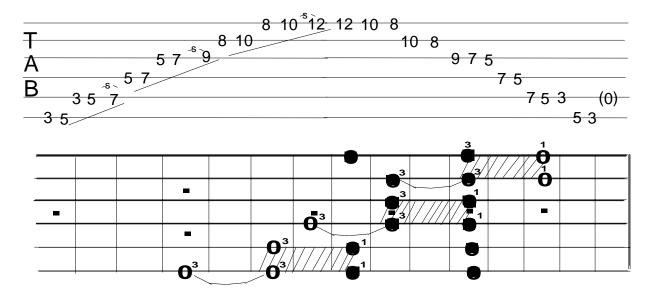
#2) Go down two frets>
Then with 1st and 3rd finger play-The Box With A Tail.
#3) stay right where you are-now the two middle strings.

#4 adjust up< one fret (for that 2nd string tuning)-then on last two strings.



So we have these three little five note packages. The Box With A Tail. Actually the same five notes in three different octaves.

On CD track-go up, then back down. Ending on that open A root for reference.



# Supplement #12 "Rapping, Ranting and Raving"

#### Notes To The Students

The student will say "I've been working on that part for ten minutes now and still can't get it to sound right"! The teacher replies: Don't worry--"Do it for another ten hours and it will sound much better".

The point--it is difficult for the student to realize how much practice (repetition) it takes to sound like the artists they listen to. They "The Masters" are like Olympic gold metal winners, --they eat, breathe, and sleep it. And even the most talented had to spend a lot of time learning to just go from chord to chord in "unbroken time" with no goofs or pauses.

("Unbroken time"--pauses--l'm not talking here about getting up and grabbing another beer out of the fridge, (although a break might help).

You know what I'm talking about ----That "clock" organizing the sounds, --Organized sound --- yes------MUSIC!

We all forget how much time and effort it took to learn how to walk across the room without stumbling or falling back down. Or how much time and repetition we put into learning each word that built our vocabulary now used to speak in well formed and brilliantly articulated complete sentences. Is there any reason our musical language abilities should take less work? (Well --a--yes-- in a way--l mean -- you know -- we sort a got like --you know--the hang of it--and-- Stan's well organized teaching method at hand!)

Don't worry about what you can't play, just keep working at it. Take that which you can play, and make it as "musical" as possible. Put it into solid time! Develop the "groove"! Maybe just one note boppin' along! (As in Lesson #1) Once you get the feeling of playing in time, it's easier to plug in the new things you've been working on. In other words---Build the foundation--then the house--then start hanging stuff on the walls.

Our minds are so ready to focus on the glittering details we may easily dismiss the simple elements that are holding the music together. Rhythm is a function of time. Time organizes sound into music. The more you are "plugged into" the rhythm, the more musical your playing will sound.

#### Owning Or Renting?

Simplicity or complexity are not gauges of musicality or measures of artistry. Dig into your limitations, strengthen them,--Your style must conform to them!

Be "sure footed" in those things you know will work for you.

Groove on a little chord change that you got goin'--and own it!

Make it yours! (Work till it's easy to play-so you go beyond the technique.)

Dig that little "lick" you've been working on! Put it here, put it there!

Use that little sucker whenever and wherever you can! Own it!

If you need to "open the book" to refresh you memory as to what those notes or chords were or where they go--You're renting!-- (And that's ok.)

It's like a word you know exists, but can't pull out and use in conversation. That's what dictionaries and sheet music, and music books are for. We are in the information age. So much information is readily available to us. We're not just talkin' dictionaries and music books here. You know the rap.

So then; What does "Style" and "Musicality" have to do with limitations?

And what does that have to do with owning or renting?

Let's look at it this way---
How many chords do you need to know in order to create great blues music?

Answer; One!--(If you're John Lee Hooker) (p.s., that is not all he owns.)

Why? Cause he can put it into one heck of a deep groove!

How? Cause he really, really owns it!

So why don't you write a blues method book all about just one chord?

Cause nobody would buy it. (The simple and "easy' don't seem valuable.)

With so much information around we tend not to value little tidbits,

little morsels of information. We don't grab it, cherish it, swallow it, absorb it and make it ours. We know we can go look it up in that book over there.

There is always something more fascinating to move onto. Some info that is

really going to do it for us. That special ingredient to create great music. Bottom line;

Have confidence in those few chords, that little rhythm groove, those couple of "high notes". Put your heart into it and play. Make music with those things you own. Rent the other stuff for now. Take those things that really "melt your butter". Use what you own to create your style! Don't worry about your limitations. **Step past the technique and into music making!** 

#### RIGHT HAND & VOCALIZING RAP

Why do we use our strongest hand for the strumming or picking? Because we need that accuracy and strength for the most fundamental and important part of music making; The rhythm! Most of us forget this because we become unavoidably preoccupied with the fretting hand and all the flashing, shinny, glittering details. You know--this little "lick", running up there! (This includes the camera men shooting music videos.)

For most of the lessons I recommend damping the strings (by lightly placing your left hand on them) and working your right hand on the "strum". This will create a percussive sound and really bring out what that right hand is doing. We want to do that because this **right hand** --playing in good strong time--is the dictator! (Unless you're left handed.)

This is the hand God gave you to create the groove.

The left hand (and all them notes, chords, etc...), need to fall in line with that.

Of course when you're learning new chords, licks, scales, stuff, whatever; attention has to be directed to your left hand fingers.

But don't start thinking that this is the important part.

Figure out what you need to do, then direct that attention back into plugging that stuff in line with the right hand:

You know, where the music is made!

In fact I talk to my right hand a lot! It's my good friend.

**Vocalizing**—Your voice, the act of vocalizing things, has a very unique pathway to and from your mind. Vocalizing is a direct link to thought—and to creating reality. (Hearing the music then having it materialize as sound.)

It is a way of placing musical patterns firmly in your mind and then coaching your hands. If you can vocalize the rhythmic patterns alone (as in Supp. #4 and the first ten lessons), or rhythmic patterns attached to arranged notes (melodies, "licks" "stuff on top" lessons) then you've got it!

All you have to do now is teach it to your hands. (Not always quick or easy.)

All musicians who play any music (complex or simple) that sounds solid can vocalize what it is they are playing. From the basic rhythm to the most complex arrangement of notes. This does not mean they can "sing" them in perfect pitch (although some can), but they can vocalize the phrasing (rhythm). They hear the part (inside their head) and can bring it out into the physical world by vocalizing it. Then play it on their instrument.

#### WHY I WROTE THIS BOOK

I love blues music! And that love pushed me to learn, (and perform), all the blues and blues based songs, "licks", and tricks I could "cop", steal or borrow! (And I've been building a collection for forty years! That's a lot of songs.)

As a private and class "blues guitar" instructor, I have had (over the course of more than thirty years), countless students bring in books, articles, CD's, videos, (and now DVD's), that teach "blues" and blues related quitar styles.

"Delta", "Chicago", "Folk blues", "Country Blues", "Finger Pickin' Blues", "Blues Lead Guitar", "Hot Licks", "Note For Note", "How To Play Like so and so". etc...

There was a lot of promising material that contained valuable information. Some great sounding stuff to work on. But the students didn't gain an understanding of how to expand that information, take it with them, apply it elsewhere. use it in other places as you would use words in spoken language. In some cases it was like learning, physics starting with Einstein's theory of relativity. The material was trying to teach the end result of what those artists and great guitarists (and teachers) could play. It was not organized in a fashion that provided the student with the necessary tools to lay the foundation and build upon that the blues artistry they so much desired.

Many students had learned some great songs, some could play a few really cool "licks", but still not be able to play strong, convincing blues guitar. Why? Because they were not given the basic tools most all accomplished blues artists have in their tool box. For the most part this was not the way those players learned to play. They did not have all this instructional material and formal teaching available to them. They learned one step at a time. (Sound familiar?) Cherishing each little bit of information that they could grab onto. Each step becoming something musical, something you use all the time, something you can take and own (like words in your vocabulary). And just like words; building one step upon the other, adding expression.. Not just collecting exercises and songs as things to get through in order to get to the next one, but as music making! Then mixing and weaving these together to create more music. Building up their "blues vocabulary" tool box.

Here I give you the tools to understand, create, and build a musical blues vocabulary. The tools to build that blues artistry--the things you need to know in order to play strong, convincing blues guitar!

# LEVEL II "Barred And Dangerous"

(Advanced Steppin' up the Neck)

#### Mono Bass

"Finding notes in other places". (Lesson #1 continued) Page 153

Mono Bass With Chords (Lesson #2 continued) Page 154 "Born again up the neck"

**Power Chords** (Lesson #3 continued) Page 157 "Higher powerful stuff"

Back & Forth (Lesson #4 continued) Page 160 "Feels good up here"

More Back and Forth (Lesson #5 continued) Page 163 "Honky Tonk- and I ain't talkin' country"

Mixin' it Up (Lesson #6 continued) Page 164 "Bring that stew to boil"

Walk With Octave Up (Lesson #8 continued) Page 165 "Walkin' the boogie"

Just a Minor Walk (Lesson #9 continued) Page 166 "Stop and eat those green onions"

Walkin' Bass With Chords (Lesson #10 continued) Page 167 "High flyin' and no safety net"

# LEVEL II (The more info. than you might need section) We can play everything we've learned in different places on the guitar neck.

I have put all the lessons in the key of A and E. Most all of these can be played in A and E using other places on the neck. Also, by moving them around (up or down) the neck, to different strings and frets, we can play them in any key. By far the easiest way to do this is to use a capo. [Supplement #7] But whether we use a capo or some other methods, (like barre chords) we first need a way to figure out how far up the neck to go in order to play in different keys, or just to play the same things in different places. Some players just try things out in various places until it sounds right. Congratulations to those who get what they need this way. But since I'm writing a book, I will explain the most common ways. Ones that don't require a great ear, or much theory. (But you need a little.)

First, we need to know what I call "The Musical Alphabet". [Supp.#6 Theory]
Here are those notes, from the "musical alphabet"
placed on the guitar neck. (6th and 5th strings only)

THEORY: Some notes have two names! Example Eb (E flat) is the same note as D# (D sharp). [see Supplement #6 Theory]

For now, just being aware of this fact is enough.

Now, find the D note on the 5th string 5th fret. We also find it on the 6th string 10th fret! You will find it is nice to have more than one place to find the same thing. Some players use the dots on the fret board (if your guitar has them) to help find and remember certain notes. (Most guitars have those dots or fret

E	. /	<u>գ</u>				/
F	) (	0B	b/	Αį	#	
Gb/F#	) (	οВ				
G	)	οС	•			
Ab/G#	)	<b>o</b> Dł	o/C	<b>)</b> #		
A	)	0 D	•			
Bb/A#	)	<b>o</b> Ek	)/ [	D#		
В	) (	ρE	•			
С	) (	οF				
Db/C#	) (	<b>o</b> Gl	o/F	-#		
D	) (	<b>o</b> G				
Eb/D#	) (	PΑI	<b>b/C</b>	<b>3#</b>		
Ε¢	) (	ÞΑ		•		
- 1						

markers in the same basic arrangement.) You will notice that most guitars mark the 12th fret with something special like two dots. This is because we use that 12 note "musical alphabet". [Supplement #6 again] So if you play that big E string (6th) open, it is an E note. If you play it on the 12th fret that also is an E note one octave up. [Bet you know where to look-Supp.#6]

Let's see how this "fretboard knowledge" can be applied.

For lesson #1, just find those root notes up the neck on 5th & 6th strings.

#### LEVEL II (A continuation of lesson #2)

What we are gonna need here is some different places to play the A7. B7. D7. and E7 chords. All these "1st (open) position" chords are movable "shapes" (forms, voicings). Most cannot simply be moved up the neck just keeping the same fingering. (Actually some work out ok.) But, for most of the ones that rely on open strings, you need to change your fingering. In most cases this will allow you to free up your first finger so that it may

act as a "barre". (Like a capo or moveable nut.) Hence most of these chords up the neck will be called **barre chords**. [Supplement #9 & #10 Chords]

Let's first take a look at these two chords. On this E (and E7) chord our root bass note is that open E-6th string

Now if we look back at the previous page, we see that E open 6th string note.

That is the root bass note for the E and E7 chord shown above..

In a nut shell, if I barre the first fret and form that chord up one fret, it is then the F chord, using that F note first fret as the root bass note.

Following this same 6th string up, we see that F#/Gb 2nd fret, G on the 3rd fret, A on the 5th fret, B on the 7th fret, If we barre this E "shape" chord on those frets, then we now have those chords. (In "E shape")

To do that, first play that E chord above using your 2nd, 3rd, and 4th fingers instead of the 1st, 2nd, and 3rd fingers. This frees your 1st finger to "barre". Just move it on up the neck and flatten that 1st finger down. To make it a "7th" chord, remove your 4th finger.

A chord (EShape)

A chord (EShape)

A chord (EShape)

A chord (EShape)

So now here is the A and A7 "E shape" Barre chord on the 5th fret.

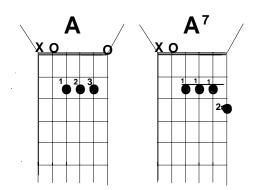
B and B7 on the 7th fret. (root bass still 6th string)

00

#### Now let's look at these two chords.

On this A (and A7) chord our root bass note is that open A -5th string.

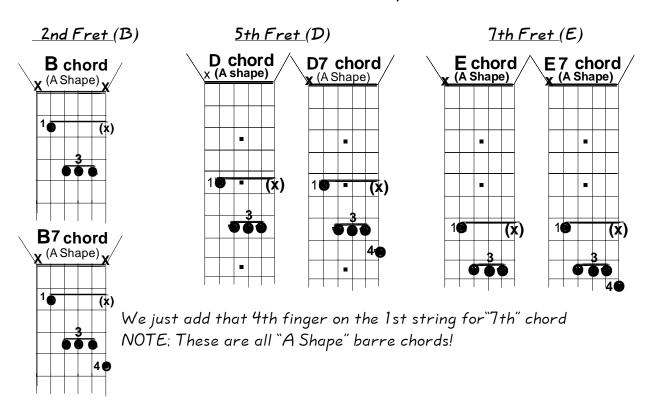
If we look back two pages, we see those notes going up the 5th string. Played open it is an A note, 1st fret A#/Bb, 2nd fret B, 5th fret D, 7th fret E, and so on.



Now to bring this shape up the neck we will first press all three of those notes using just our 3rd finger, our 1st finger will again be free to barre.

HINT: Although we might be able to lay down that 1st finger barre so that you are pressing the 5th and 1st string (as shown), most of us mortals just kind of slop it and concentrate on the 5th string root bass note while deadening the 1st string with our 3rd finger. (This is not the "classical" way.)

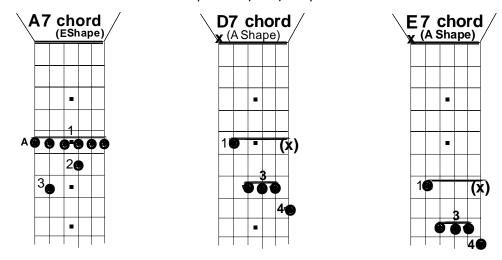
So here is this A and A7 chord barred up the neck to......



For lesson #2-- 12-bar in A and E, here are my suggestions:

#### 12-Bar in A

I would first learn to use these three shapes together. They put all three chords in the same area of the neck, and this also makes it very easy to see that I, IV V chord relationship in any key. (Up or down the neck.)

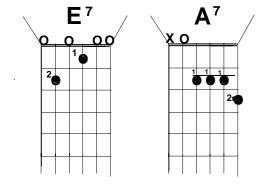


12-Bar in E

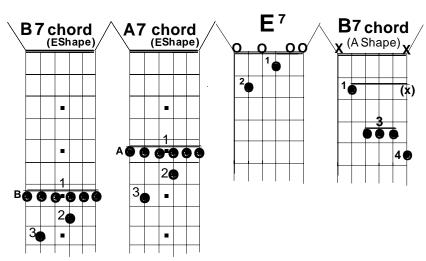
Here, I would play out those first eight measures using this E7 and A7.

### Again, mix it up----

Every way you can think of!

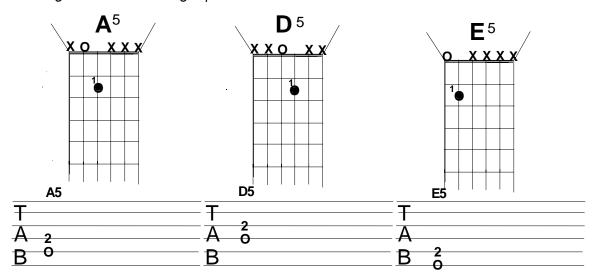


Then for those last four measures.
(which change chords in each one)
V-IV-I-V
I would use these chord "shapes".



#### LEVEL II (A continuation of Lesson #3)

In Lesson #3 we played the two note "power chords". Other than just single notes, these are the easiest things to play up and down the neck. They also get your fingers prepared to play the barre chords we will need for Lessons #2 and #5 and beyond. For the key of A we used A5, D5 and E5. Here they are again on the neck graph and in TAB.



Ok, Let's find these power chords up the neck. Note; the A5 and D5 will sound exactly the same, but the E5 will be sounded one octave higher.

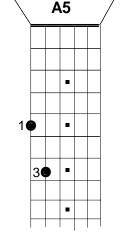
In the above example, we have that A root note played on the 5th string open. If we go up the 6th string to that 5th fret, we find the same A note. (Refer to the last page if necessary)

If you look closely at those "power chords above, you will notice that we have the open string root then that other note placed on the next string two frets higher (up). Ok, so place your 3rd finger on the next string two frets up. This A5 should sound just like that A5 above. (There may

We place our first finger on that root, 6th string.

just like that A5 above. (There may be a small difference in that an open string has a unique personality.)

Here it is in TAB and neck graph.



On the next page, we will do the same thing for D5 and E5.

#### Now for that D5 "power chord".

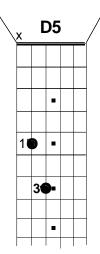
To find the D note we could just go up that 6th string to the 10th fret, and form that same shape up there. Instead, let's go up that 5th string to the 5th fret and use that D note.

(Look at that neck with all the notes a couple pages back if needed)

We place our first finger on that D root 5th string.

Now place your 3rd finger on the next string, two frets up.

	D5		
T			
Δ	7		
<del></del>			
В	5		



#### Now for that E5 "power chord".

Again, we could just go up the 6th string to the 12th fret and use that E note there. But like we did with the D, let's use that 5th string. How high up the neck do we need to go to find it? Refer to that neck with the notes again, (a couple of pages back). Looks like we will go up that 5th string to the 7th fret to find that E note.

Place your first finger on that root there.

Now place your 3rd finger on the next string, two frets up.

E5 T A 9 B 7 1. -

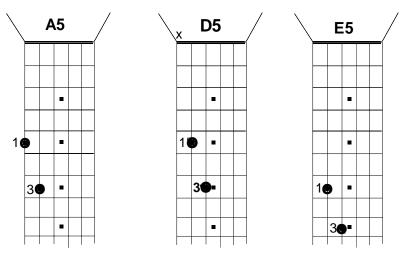
E5

On the next page-----

We have all three of these laid out side by side, in order to get a better visual.

I, IV, V in A "Power Chords"

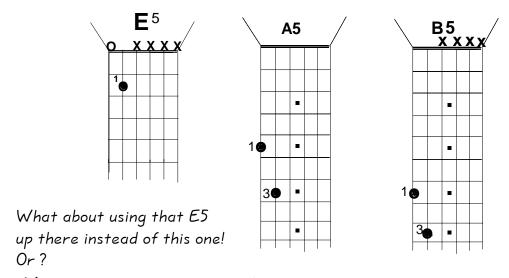
Here are those three "power chords" laid out on the neck.



The A5 is our I chord, D5 is the IV and E5 is the V chord. [Supplement #3 ]

## I, IV, V in E "Power Chords"

Here are the positions I would suggest you try. (Then just mix it up.) NOTE; This B5 is just two frets up from A5. (Right?)



Mix it up every way!

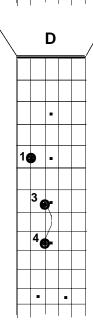
#### LEVEL II (A continuation of Lesson #4)

1 • ·

**6**4

Here is the method for finding the two note "power chord", or this two string "back and forth" thing any where on the neck, for any root on the 6th and 5th strings.

The first finger is now on that B root note which is the 7th fret big (6th) string. Again that 3rd finger is on the next string two frets up. (9th) and that little finger has to stretch two more frets up (11th). This is not only an easier stretch, but, again you can see how easy it is to move the whole thing up or down. Moving it down two frets gives me that A root note again. (This sounds the same as that A we've been using, but without the open string advantage.)



Moving this to the next pair of strings, we find that D (Root) note on the 5th string. (This sounds the same as that D we've been using, but without the advantage of the open string.) But the really big advantage of finding these things up and down the neck is that we can play any chord with the same fingering. All we need to know is where these root notes are on the 6th and 5th strings.

Again. Here are those notes written out on the neck for the 6th and 5th strings, and the theory to go along with that.

**@**3 -●4 -F • • Bb/A# Gb/F#0 0B Gb bC -Ab/G#0 0Db/C# Ap pD -Bb/A#0 0Eb/D# BO OE -C b bF Db/C#0 0Gb/F# Do oG Eb/D#0 0Ab/G# E 0 0 A

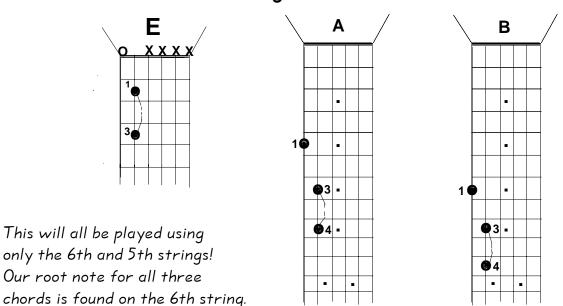
Α

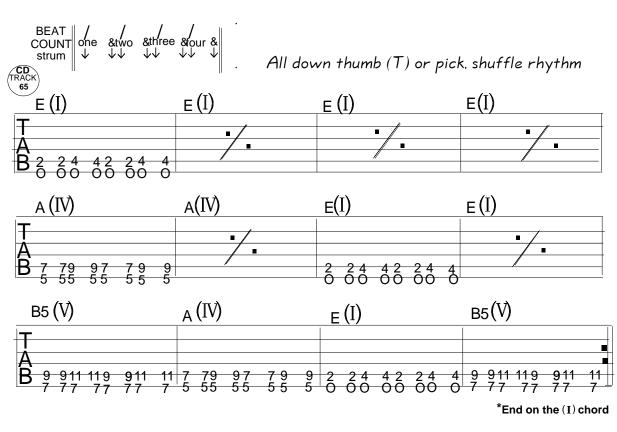
. THEORY: Some notes have two names! Example Eb (E flat) is the same note as D# (D sharp). For now, just being aware of this fact is enough. So you can see how we found that D note on the 5th string 5th fret. We could also find it on the 10th fret 6th string! You will find out that it is nice to have more than one place to find the same thing.

[see Supplement #6 Theory]

Let's look at the 12-bar in E and A using these ideas.

LEVEL II 12- Bar Two String Back and Forth Shuffle in E



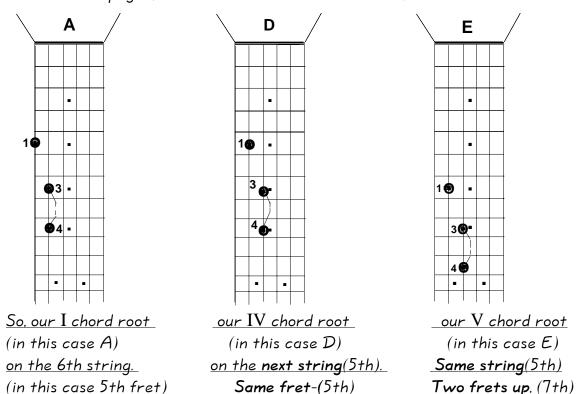


(Now, Try this in straight eight rhythm...)

BEAT One & two & three & four &

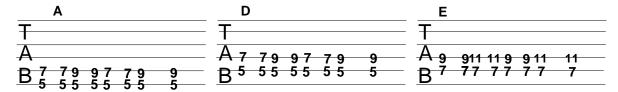
#### LEVEL II 12-Bar Two String Back and Forth Shuffle in A

Here we will stay in A, but more importantly, this is a very good method for finding the  $I,\,IV$  and V chords in any key! We will start by using that same A from the last page. (This is of course our I chord now.)



NOTE: This will be the same arrangement for all keys. In other words, we can find our I chord anywhere on that 6th string (ex. G on the 3rd fret) then our IV chord (C) on the next string same fret, then find our V chord (D) same string (5th) but two frets up. (Look two pages back-find those notes)

Ok, let's look at the TAB for these three. (A, D, and E.)



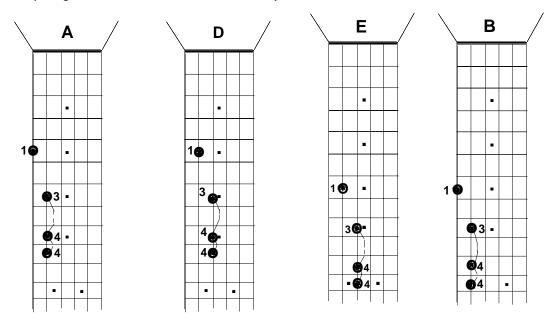
You should be able to plug these into the 12-bar in A without me writing them all out. (In fact you should now be able to do this in any key!)

#### LEVEL II (A continuation of Lesson #5) Back and Forth Variation

Actually all we are going to do here is take all we learned from the last three pages (Level II-Lesson #4), and add an extra note up there.

(Browse on back if you need to.)

If you got Level II-Lesson #4, this is just a bit more of a s-t-r-e-t-c-h.



Not only does your 4th finger have to stretch up two more frets than your third finger (ouch). But for this stuff it needs to go one more up!

There is another way to strum this,

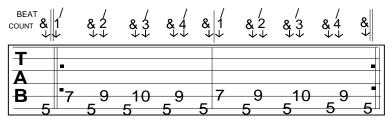
## and here is the perfect place to introduce that!

The placement of the notes within the beats is a bit different than anything we've done elsewhere. (The root bass here will not be on the down beat.)

Also, these notes will be played separately, not together as before.

All down-shuffle in A. I'm showing that A here, but try movin' it around.

There is that root bass 6th string (5th fret) played on the & (and).



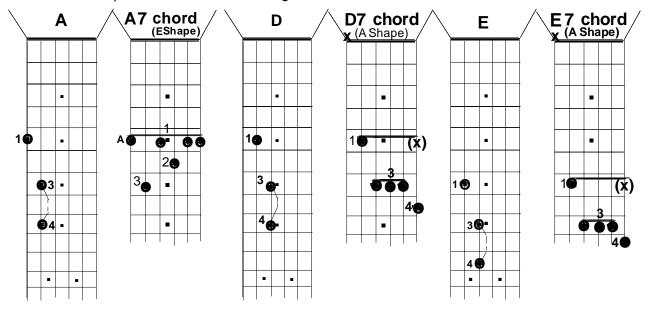
Hint; Get your thumb way back down on the back of that neck.

It's also easier the higher up on the neck you are. (Fret spacing gets smaller.)

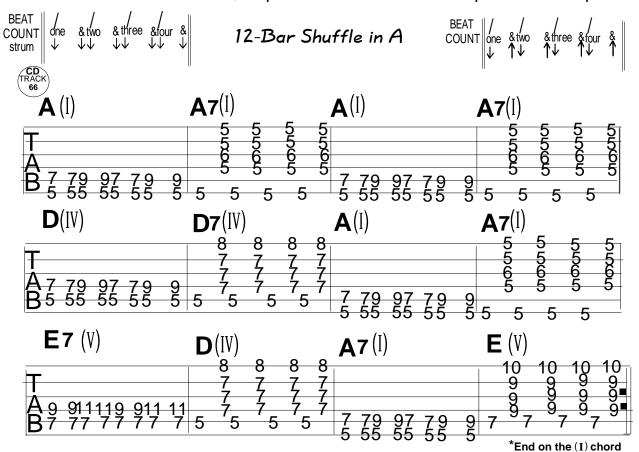
But some players can do it way down on that 1st fret (in F).

#### LEVEL II (A continuation of Lesson #6) Mixin' it Up

Here we just put (LEVEL II) Lessons #2 and #4 together. I will show you those positions on the neck again, and TAB out the 12-bar in A.



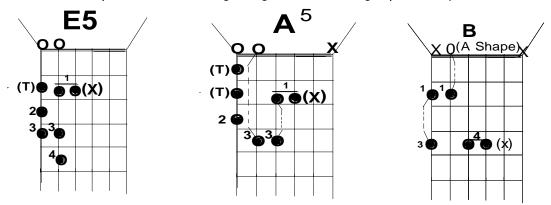
\*NOTE: On the Two String Back & Forth-All down (T) or pick \*NOTE: On the Mono Bass With Chord Up-then down/ up



#### LEVEL II (A continuation of Lesson #8) Walking Bass

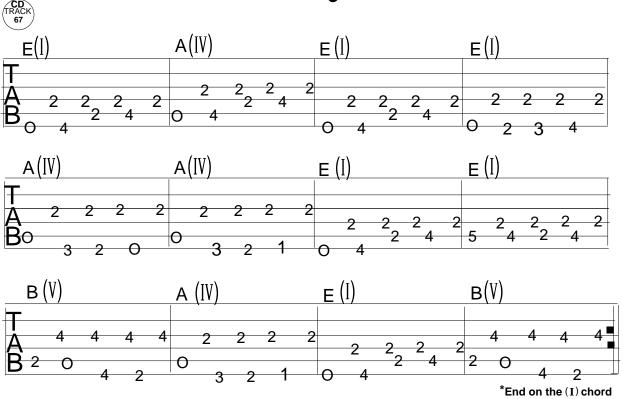
This will be the same right hand stuff as Lesson #7. Our thumb (T) will be going down on the walking line, our index finger (i) will be going up on that octave note. For flat pickers keep that same down up motion.

This LEVEL II lesson will be the first one in this book (so far) that requires the use of your left hand thumb. I have placed everything you need to know about the note positions and fingering on the neck graphs for you.



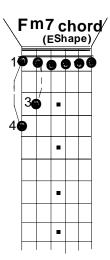
This is notated in shuffle. You should try it straight eight also.

# Walkin' Boogie in E



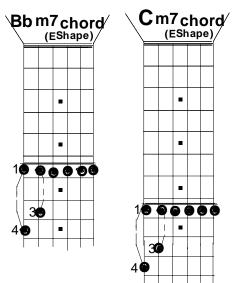
#### LEVEL II (A continuation of Lesson #9) Minor Walking Bass

I'm gonna do something different here and put this into the key of Fminor. Why? Because! Anyhow this will s-t-r-e-t-c-h your fingers like crazy on the Fm. and also allow you to do all three chords in the same shape. (Using the 6th string to find all three roots) Also this "Em shape" is the easiest to do. Look back to beginning of Supp.#10 to find these notes on the 6th string.



Our 1st finger holds that barre down.

4th finger goes up to that next bass note 6th string. 3rd finger comes off for that last bass note. I only really get the first three or four strings on the strum up!

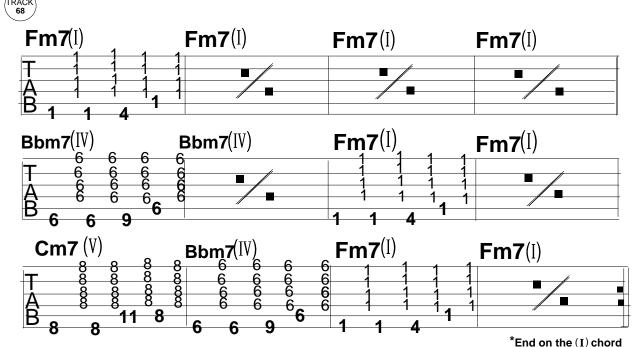


Thumb (T) or pick down, finger(s) up (or pick)

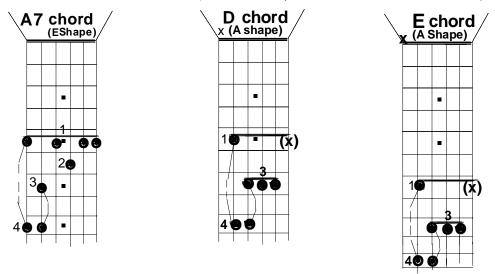


12-Bar in Fm

\*Note; no turnaround (last two measures). [Supplement #3 12-Bar]



LEVEL II (A continuation of Lesson #10) Walking Bass With Chords Up This follows the same positions from LEVEL II lessons #2 and #4. If you can walk and hold the chords here, you can do it in every key. (On the D and E chords, just come up on the 2nd and 3rd strings.)

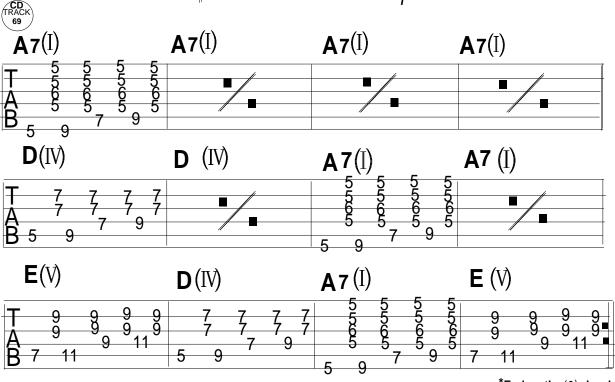


T iT iT i (Shuffle) Thumb (T) down-finger (i) up (or pick)

Great one for muting! [Supplement #8]

one & two & three & four & 12-Bar in A-Walk With Chords Up

\*This is a real hand cramper!



\*End on the (I) chord

The tone and dynamics of the sounds made by the hands, coming thru your guitar, are a step beyond the correct note pitches and rhythms.

You may be playing the same notes in the same order as another guitarist-but it doesn't sound the same. If it sounds somehow better to you, the chances are that artist has more control of the dynamics-sometimes very subtle.

If you can hear the difference-congratulations! You are then closer to controlling those dynamics.

When you're playing in the groove it feels effortless. It's a river that's flowing, and you just jump in, floating on the current, and standing on the bank. Playing the music-being totally into it, while also standing back and listening to yourself. You need to work your hands and get strong enough on the technique to go beyond the physical.

Don't add information at the cost of deepening your understanding of the very basic stuff.

**Disclaimer:** There are a lot of valid (and not so valid) exceptions to just about everything I teach.

#### The End

-Stan Hirsch

#### The Blues Guitar Book by Stan Hirsch

#### Tracks:

<b>1)</b> Page 8	<b>15)</b> Page 25	<b>29)</b> Page 51	<b>43)</b> Page 74	<b>57)</b> Page 90
<b>2)</b> Page 9	<b>16)</b> Page 29	<b>30)</b> Page 52	<b>44)</b> Page 75	<b>58)</b> Page 91
<b>3)</b> Page 9	<b>17)</b> Page 30	<b>31)</b> Page 55	<b>45)</b> Page 76	<b>59)</b> Page 92
<b>4)</b> Page 11	<b>18)</b> Page 31	<b>32)</b> Page 56	<b>46)</b> Page 76	<b>60)</b> Page 96
<b>5)</b> Page 13	<b>19)</b> Page 32	<b>33)</b> Page 59	<b>47)</b> Page 77	<b>61)</b> Page 97
<b>6)</b> Page 15	<b>20)</b> Page 34	<b>34)</b> Page 61	<b>48)</b> Page 78	<b>62)</b> Page 98
<b>7)</b> Page 15	<b>21)</b> Page 35	<b>35)</b> Page 62	<b>49)</b> Page 79	<b>63)</b> Page 125
<b>8)</b> Page 16	<b>22)</b> Page 36	<b>36)</b> Page 64	<b>50)</b> Page 80	<b>64)</b> Page 147
<b>9)</b> Page 18	<b>23)</b> Page 39	<b>37)</b> Page 65	<b>51)</b> Page 81	LEVEL II
<b>10)</b> Page 18	<b>24)</b> Page 42	<b>38)</b> Page 66	<b>52)</b> Page 82	<b>65)</b> Page 161
<b>11)</b> Page 19	<b>25)</b> Page 43	<b>39)</b> Page 67	<b>53)</b> Page 83	<b>66)</b> Page 164
<b>12)</b> Page 20	<b>26)</b> Page 45	<b>40)</b> Page 67	<b>54)</b> Page 86	<b>67)</b> Page 165
<b>13)</b> Page 23	<b>27)</b> Page 49	<b>41)</b> Page 69	<b>55)</b> Page 87	<b>68)</b> Page 166
<b>14)</b> Page 23	<b>28)</b> Page 50	<b>42)</b> Page 73	<b>56)</b> Page 88	<b>69)</b> Page 167

CD

The Blues Guitar Book (c) 2007 Stan Hirsch

# THE BLUES GUITAR BOOK

by Stan Hirsch

# AN INSTRUCTION MANUAL FOR SIX STRING GUITAR

# Lessons for developing:

- -a working musical blues guitar vocabulary
- -tools to play strong, convincing guitar
- -a guide to understanding blues artistry

# Including instruction in:

- -thumpin' thumb
- -fiery fingers
- -flyin' flat-pick

\*AUDIO CD INCLUDED

#### A BLUE FALCON MUSIC PUBLICATION

www.bluefalconmusic.com

www.stanhirsch.com