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ABOUT THE VIDEO AND AUDIO

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The companion video and audio contain valuable demonstrations of the instructional material in this book and are available online via streaming or download. You will get the best results by following along with your book as you watch the video segments. Musical examples that are not performed with video are included as MP3 audio tracks for listening and playing along. The symbol at the top left appears next to each song or example for which there is an audio track. Example numbers are above the symbol. The symbol at the bottom left appears next to each song or example for which there is an accompanying video demonstration. The first audio track will help you tune your guitar.

CALL-AND-RESPONSE PHRASING

Some of the best blues playing is based on the very simple idea of playing a phrase, then repeating it and adding to it or changing it a little. This is one kind of *call-and-response*. The first phrase is the *call* and the second is the *response*. Try the following examples first, then take some other phrases and create your own responses.

50

51

52

Here are typical voicings for the chords that go with these examples. Notice that they are both moveable voicings. The root for the one on the left (F7) is on the 6th string, so all you have to do is move this chord to the fret that has the desired root note on the 6th string. The root for the voicing on the right (C7) is on the 5th string.

SIGNATURE LICKS

Here are six licks in the styles of some great blues guitarists. You will find regular bends and both kinds of reverse bends, too.

In the Style of T-Bone Walker

Choke the first bend in measure 2 (C to D) by releasing your finger as soon as you've made the bend.

85

T 3 6 3 3 5 3 5 5 3 5 3 5 3 5
A
B

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

In the Style of B.B. King

86

T 3 5 5 5 3 5 5 3 5 3
A
B

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

In the Style of Albert King

87

T 5 5 5 5 3 5 3 5 3 5 3
A
B

| 3 | 3 | 3 | 3 | | 3 | 3 | | 3 | 3 |

In the Style of Buddy Guy

88

T C7 1/2 G7
A 5 5 3 5 3 5 6 5 5 (5)3 5 H 3 5 5
B

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

Turnaround in C—In the Style of Buddy Guy

120

G7 F7 C7 A^b9 G9

T
A
B

10-10 12-12 10-10-12-10 12 8 8 10-10 8 8-10-8 10 8 8 7-7-8-8 9-9 10 11 10 (10) 10 (10) 10 (10) 9 (9) 10 (10)

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

Turnaround in G—In the Style of Rick Holmstrom

121

D7 C7 G7 D7

T
A
B

10-8 (8)-10 S 10-9-8 11-11-8-8 3 6 3 5 3 5-3 3 S 5 (5) 4 (4)

| | | 4 2 4 2-2 | 3 2 | 4 | 4 | | | 4 | 3 | 3 | | 2-2 3 |

Turnaround in E—In the Style of Gary Clark, Jr.

This is a modern, straight-eighths rock take on a classic Hubert Sumlin move. Playing in E gives you access to all kinds of old-school, open-string mojo in the last two bars, while the straight-eighths feel helps channel a Hendrix vibe.

122

B7 A7

T
A
B

S 7-8 7 9 8 7 10 7 10 7 5-6 S 5 5 7 6 5 8 5 6 8 5 P

2-2 | 3 2 | 4 | 4 | | 2-2 | | 3 2 | 4 | | 2 4 |

3 E7 B7

T
A
B

(5) 2 (2) 0 2 0 2 0 2 0 2 0 2 0 2 2 (2)

2 0 2 0 2 0 2 0 2 0 2 2

EXPANDING THE BASIC SCALE PATTERNS

MINOR PENTATONIC

Learning the names of the notes in a scale of a particular key, and understanding what interval each scale degree is from the root, will greatly expand your range on the fretboard. Below is an expanded version of the minor pentatonic scale we have been working with. The slide markings indicate when to shift positions, and the numbers show what fingers to use. This example is in the key of B \flat .

The diagram shows an expanded minor pentatonic scale in B \flat on a guitar fretboard. The scale is divided into three positions, with slide markings (R) and fingerings (1, 2, 3, 4) indicating shifts and fingerings. The fretboard is labeled with fret numbers 3, 5, 7, 9, 12, and 15. Below the fretboard is the musical notation for the scale, showing the notes in treble clef and the corresponding fret numbers and fingerings for the strings (T, A, B).

143

T
A
B

4 6 4 6 8 6 8 6 8 10 9 11 9 11 13

1 3 1 3 - 3 1 3 1 3 - 3 2 4 2 4 - 4

Keeping track of the root notes by always fretting them with your 3rd finger (on strings 6 and 4) and your 4th finger (on string 2) will make the new areas of the fretboard feel comfortable. Many of the licks you play in more familiar positions will come naturally. For example:

This...

144

A

T
A
B

8 6 8 (8) 6 8 6

3 | 3 | 1 | 3 | 1

becomes this...

or...

B

T
A
B

6 4 6 (6) 4 6 4

3 | 3 | 1 | 3 | 1