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Music Notation Explanation
Examples in this book will use a variety of types of musical notation. Here are the types of music notation and guitar notation used.

MUSIC NOTATION
Standard music notation is used to display the notes and rhythms.

RHYTHMIC NOTATION
Rhythmic notation is used to indicate the rhythm that a chord is to be played.

SLASH NOTATION
Slash notation is used to indicate that a chord is in effect for a specific length of time but the rhythm to be played is up to the player’s discretion.

TABLATURE (TAB)
Guitar tablature is written on a tablature staff with six lines that represents the six strings of the guitar. The top line corresponds to the 1st string of the guitar (High E) and the bottom line corresponds to the 6th string of the guitar (Low E). The numbers represent on which fret the notes are to be played. Many times an example will include the music staff with the tablature staff below it.

CHORDS
Chords are shown above the line of music as the chord name. Sometimes a suggested fingering in a fretboard diagram is given.

BENDS
Bends are notated with a curved line and arrow either bending up or down indicating the direction of the bend. A smaller note indicates the note bent from and the larger note indicates the note bent to. On the tab staff only the note bent from is shown. If a note is being bent from then the tab finger number will appear with parenthesis around it.

HAMMER-ONS & PULL-OFFS
Hammer-ons and pull-offs are notated with a curved line between two notes. An “H” by the line indicates for the second note to be played as a hammer-on. A “P” by the line indicates for the second note to be played as a pull-off.

SLIDES
Slides are notated as a straight line between two notes. A smaller note indicates the note where the slide begins and the larger note indicates the note where the slide ends.
One on One

Artist Interviews

Johnny Hiland

&

Jack Pearson
About Johnny
If you tried, you couldn’t make up a story this good: legally blind kid grows up in a trailer home in rural Maine. A guitar prodigy, he tours with the family band starting at age 8, wins local and regional competitions, moves to Nashville, ends up dropping jaws all over town, doing sessions with Ricky Skaggs, Toby Keith, Randy Travis, Janie Fricke and many more, and gets signed by Steve Vai when his manager leaves a demo snippet on Steve Vai’s voicemail box.

Johnny’s Gear
This is a list of the gear that Johnny was playing through on the day of the interview.

GUITAR
- Paul Reed Smith - Johnny Hiland Signature Model
- Elixir Strings – Super Light Gauge .009-.42

AMP
- Paul Reed Smith - 2x12 100 watt Dallas Amp
- Amp Case by Pro Stage Gear

EFFECTS
- Compressor - Johnny Hiland Compressor by Wampler
- Tuner - Boss TU1000 Stage Tuner
- Foot Switch - Boss FS-5U Foot Switch
- Distortion - Route 808 by Visual Sound
- Distortion - Johnny Hiland “Bad Dog” Overdrive/Distortion by Wampler
- Distortion - AC-Booster by Xotic
- Pre-Amp - EP3-Booster by Xotic
- Noise Reduction - Decimator G String by ISP Technologies
- Power Supply - Pedal Power by Voodoo Lab
- Effects Case - Pedaltrain Pro by Pedaltrain

Blues Playing & Technique
Johnny’s trademark technique is his use of “chicken pickin’” hybrid picking. This involves mixing the use of the pick with upstrokes from the middle and ring fingers. The tension needed to pull the strings with the upstrokes is hard on the fingernails so often players will use artificial fingernails on the middle and ring fingers. Johnny’s aggressive playing and blazing speed during this interview intertwines many of the techniques that are covered in this course.

Pulling upstrokes by the middle and ring fingers create a slap back sound that gives a lot of character to the tone as well as increased sustain.

“I think Johnny Hiland is the most versatile guitar player I’ve ever heard. From Bill Monroe to Eddie Van Halen, he can play it all.” Ricky Skaggs
Bending Exercise
Johnny demonstrates a very helpful bending exercise combining two notes—one stationary and one bent. This technique imitates a steel guitar type sound using whole and half step bends. The bending exercise is in the key of E and incorporates bends that are bent down on the fretboard rather than the standard upward movement.

Warm-Up Exercises
Johnny illustrates several important exercises for guitar players.

Hand Stretching Exercise
The first is a hand stretching exercise. Place your arm in front of you and bend your hand down and pull the fingers back using your other hand then stretch your hand upward with the palm out. Then repeat with the opposite hand.

Picking Control Exercise
This exercise is designed to help you get both your picking hand and your fretting hand working together. Use an alternating down-up-down-up picking pattern. Remember to practice with a metronome.

Playing Tip
Find licks that help you travel over the fretboard. These are always helpful to use when soloing to get you to another part of the neck.

Playing Tip
Always stretch your hands before you play.
Hybrid Picking Exercise
The exercise incorporates hybrid picking--alternating between the pick and the upstrokes with the middle or ring fingers. This exercise strengthens the fingers on the left hand as well as helps to develop speed. When coming down in the second half of the exercise, use an alternating down-up-down-up picking pattern with the pick. Play exercise alternating between pick and middle finger. Then play, alternating between pick and ring finger.

Use fretting hand fingers 1-2, then 1-3, then 1-4.

<table>
<thead>
<tr>
<th>T</th>
<th>V</th>
<th>H</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>B</td>
<td>4</td>
<td>5</td>
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阂 = Pick with pick
V = Upstroke with middle or ring finger

Approaching the Blues
Here are some keys for approaching blues guitar playing from Johnny Hiland.

• Have a love for the style of the blues.
• Lay back and let the notes breathe.
• Listen to a lot of blues music.
• Play with emotion.

“I am honored to have had the pleasure of meeting, pickin’, and teaching guitar with my new bud, Steve Krenz. Legacy Learning Systems provides a program that is truly a blessing for those of you who desire the gift of guitar. It’s fun, easy to use, and inspirational!!” Johnny Hiland
One on One Interview with Jack Pearson

www.JackPearson.com

About Jack
Singer, studio musician, songwriter, producer...these words only begin to describe Jack Pearson. But guitarist is what comes to most people’s minds when they hear his name. According to the Nashville Scene, he has “quietly earned a national reputation as the guitarist of choice when someone needs a mature, tasteful picker with a broad knowledge of blues, jazz, and soulful rock.”

Jack has been influenced by many styles of music which can be heard in the distinct soulful voice of his guitar. And his knowledge of the history of the musical styles he plays allows him to deliver a true to the tradition performance. His versatility and musicianship are astounding. He is just as comfortable playing blues as he is jazz. And he can rock out with the best of them.

His playing credits read like a who’s who of blues and rock. He has played and recorded with the Allman Brothers Band, Delbert McClinton, Buddy DeFranco, Jimmy Buffett, Faith Hill, Derek Trucks, and countless others.

Jack’s Gear
This is a list of the gear that Jack was playing through on the day of the interview.

GUITAR
Gibson 336 (with custom modifications)

AMP
1965 Fender Champ 1x8 (Blackface)

EFFECTS
Ibanez TS-9 Tube Screamer
Boss TU-2 Chromatic Tuner

Playing Technique
Jack has limited range of motion on his fretting hand causing his wrist not to bend very far. This forces him to play more “flat fingered” on his fretting hand. But it also frees up his thumb to comfortably reach bass notes over the top of the neck.

Jack incorporates a variety of picking techniques from fingerstyle, to playing with a pick, to playing with his thumb (ala Wes Montgomery). He switches effortlessly back and forth from using a pick to tucking it between his index and middle finger to play fingerstyle.
Pull-Off String Exercise
Jack demonstrates an exercise where he pulls off the strings without picking the string to get a range of notes. Building up the finger muscles enough is essential for good pull-off technique. There needs to be adequate force by the finger pulling on the string to get enough volume for the note to sound. This technique should be practiced with a variety of fretting hand fingers to build up strength on each of the fingers.

Playing Slide on Guitar
Jack is a world-renowned slide guitar player and he offers several keys to his brilliant technique.

• **Find a slide that fits your fingers—not too tight and not too loose.** Jack uses a glass slide with a medium thickness for use on an electric guitar with lower action. He uses a bone slide when playing acoustic guitar.
• **Use a light touch with the slide.** Let the slide flow over the strings. Don’t press too hard.
• **Use a fingerstyle technique instead of a pick.** This helps to dampen the adjacent strings so that they don’t buzz. For example, when he plays the 4th string, he uses the side of the thumb to dampen the 6th and 5th strings and the fingertips of the unused fingers to rest on the 1st-3rd strings dampening them.
• **Play right over the fret and slide into the note.**

Alternate Tunings
Jack covers several alternate tunings that work well for slide guitar.

• Open G Tuning (DGDGBD) The 2nd-4th strings remain the same as they would be in standard tuning which helps with playing major chord forms with the slide.
• Open D Tuning (DADF#AD) This tuning is the equivalent of an open E chord (in standard tuning) as open strings but tuned down to the key of D.

Advice for Beginning Blues Players
• Learning to play slide can be frustrating, so be patient and practice a lot.
• Learn the notes on the neck of the guitar.
• Practice playing notes perfectly in tune with the slide.
• Plant the thumb on the back of the neck and rock the wrist back and forth for a smooth vibrato.
• Keep developing your ear and learning new songs.

“**I really enjoyed working with Steve on the blues guitar course. He’s a fine guitarist and an excellent instructor. The Legacy Learning Systems products are top notch.”** Jack Pearson
Blues Basics
Blues Form, 7th Chords, Pulling Riffs Out of Chords

Session One
Objectives

- Learning the form of the blues.
- Learning common open & moveable forms for 7th chords.
- Learning to hear the I, IV, & V chords by ear.
- Improvise riffs based on chord shapes.

Key Ideas

The blues is a 12-measure chord progression.

The blues uses three main chords—the I, the IV, and the V chord in any key.

Listen to the bass note of the chord to help determine what it is.

When learning a new riff...

- Learn the riff using proper fingering.
- Move it to different places on the neck.
- Experiment with different variations.

The Form of the Blues

The blues is a style of music but it is also a specific cycle of chords that fills 12 measures or bars hence the term 12-Bar Blues. The 12-Bar Blues in its most basic form uses three main chords represented here in roman numerals. In whatever key you are working with the three main chords for the blues are the I, IV, and V chords. This combination of chords is one of the most commonly used progressions in a variety of styles of music.

Basic 12-Bar Blues

![Diagram of Basic 12-Bar Blues in C]

Here is the basic 12-bar blues in the key of C.

Basic Blues in C

![Diagram of Basic Blues in C]

There are numerous variations to this basic blues chord progression. One of the most common variation substitutes the IV chord in the second measure. Also, it is common to insert a V chord in the last measure of the progression to help for a better transition when the form is repeated.

“It’s 106 miles to Chicago, we’ve got a full tank of gas, half a pack of cigarettes, it’s dark, and we’re wearing sunglasses.”

Elwood Blues, The Blues Brothers 1980
Basic 12-Bar Blues (with Variations)

Here is the blues chord progression in the key of C including the variations.

Basic Blues in C (with Variations)

Another very common variation is to put a ii minor chord going to the V in the 9th and 10th bar. Here is the ii-V blues chord variation in the key of C.

Key Ideas

The blues chord progression has many variations.

A common variation is to insert the IV chord in the 2nd measure.

When repeating the blues form, put a V chord in the last measure.

Another common variation is to put a ii minor chord going to the V chord in the 9th and 10th measure.
7th Chords

Blues guitar playing commonly involves the use of 7th chords, also called dominant 7th chords. These dominant 7th chords are written in music as the root of the chord followed by the number 7 as in C7, E7, or A7.

Seventh chords can be played on guitar many different ways. Some forms use open strings. These are called Open Chords. Others do not use open strings and can then be moved on the neck of the guitar to different keys.

Different chord forms use different numbers of strings. In the chord forms below, the X indicates to not play that string. The number inside the circle indicates what finger the note should be played with. The open circle behind the thicker top line indicates to play the string open.

Here are the chord forms to several open 7th chords. Some use five strings, some use six strings, and one form uses only four strings. These chord forms should be memorized.

Open 7th Chords

<table>
<thead>
<tr>
<th>A7</th>
<th>B7</th>
<th>C7</th>
<th>D7</th>
<th>E7</th>
<th>G7</th>
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<td><img src="image" alt="C7 Diagram" /></td>
<td><img src="image" alt="D7 Diagram" /></td>
<td><img src="image" alt="E7 Diagram" /></td>
<td><img src="image" alt="G7 Diagram" /></td>
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Notes on the Guitar

The musical alphabet goes from A-G and then repeats. Without the addition of sharps and flats, the distance from each note to the next letter named note is a whole-step or the distance of 2 frets on the guitar.

For example, on the 6th string, the distance from F (1st fret) to G (3rd fret) is a whole-step and covers a 2 fret range on guitar. The same is true for the distance from G (3rd fret) to A (5th fret). These two notes are a whole-step apart and cover a distance of 2 frets.

There are 2 important exceptions to this rule and they are the half-step distance (1 fret) between E-F and B-C. So between E-F and B-C there is only a 1 fret half-step distance between them.

For example, on the 5th string, the distance from B (2nd fret) and C (3rd fret) is a half-step and only covers a one fret range on guitar.
The Notes on the 5th & 6th Strings
Here are the notes on the 5th string of the guitar. These notes should be memorized.

| A | E | F | G | A | B |

Here are the notes on the 6th string of the guitar. These notes should be memorized as well.

| E | D | C | B | A | G | F |

Flats & Sharps
Each note can be altered or adjusted either up or down by one half-step by adding a symbol called a Flat or Sharp. A Flat (b) lowers the note one half-step or the distance of 1 fret down on the guitar. A Sharp (#) raises the note one half-step up or the distance of 1 fret up on the guitar. Notes that are sharped or flatted can be called by two names—a sharp name and a flat name.

For example, on the 6th string, the note between F (1st fret) and G (3rd fret) would be an “F sharp” which would be written in music “F#” or it could also be called a “G flat” which would be written “Gb”.

Moveable 7th Chords
These next chord forms are Moveable Chords. These can be moved to different places on the guitar neck to get 7th chords based on any note. The diamond in the chord indicates the moveable root of the chord. The C7 and B7 form use a root that is on the 5th string. The F7 is based off of a 6th string root.

Some moveable chord forms are called Barre Chords because they use one finger to cover more than one note in the form. The one finger barre is indicated by the curved line.

Terms
Flats (b)
A Flat lowers the note one half step down or the distance of one fret lower on guitar.

Sharps (#)
A Sharp raises the note one half step up or the distance of one fret higher on guitar.

Things to Do
Play through and memorize all of the Open and Moveable 7th chord forms.

Memorize the notes on the 5th and 6th strings of your guitar.
Basic Blues in E

Using the blues form and the 7th chord forms learned, play through the blues in these keys. (The version of the Blues in E used in the workshop is the basic blues progression without the added variation chords.)

Basic Blues in C

Blues Guitar with Steve Krenz
Basic Blues in D

D7  G7  D7

G7  D7

A7  G7  D7  A7

Basic Blues in A

A7  D7  A7

D7  A7

E7  D7  A7  E7
Basic Blues in G

Hearing the I, IV, and V Chords

A lot of being a musician involves developing your sense of hearing. Developing your ear is about listening to something critically so that you can understand what it is doing. This is a very different skill from simply hearing something. The ability to hear something and understand what it is and then know how to recreate on guitar is a vital skill to develop as a musician. To musicians this is called “developing your ear” and each session we are going to have a time of developing your ear so that you can begin to hear the blues.

The I, IV, and V chords are the most common chords used in any type of music and once you learn to hear the difference between them you will begin to hear them in all types of music.

In the session a simple exercise is covered to assist you in hearing the difference between the I chord, the IV chord, and the V chord. While this may be confusing and difficult to hear the differences between the various chords at first, as you practice you will get better at it. Practice the exercises in the session and also listen to music throughout your day and try to pick out these three important chords.

Characteristics of the I, IV, and V Chords

- The I chord is usually the first and last chord of a song.
- It sounds like “homebase”. Other chords seem to always want to come back to the I chord.
- The IV chord shares a common note with the I chord so it sounds complementary—different from the I chord but yet similar.
- The V chord usually precedes and resolves to a I chord.
- The V chord has an “unsettled” sound that wants to resolve.

Playing Tip
Listen to the bass note of the chord to help determine what it is.
Pulling Riffs Out of Chords

A good place to start when learning various blues riffs is by relating them to chord forms and shapes on the guitar. In the session, a G7 barre form at the 3rd fret is used as a basis for this process.

Form the chord, then think about what fingers are unused and available to move and what notes they could reach while still playing the chord.

Several different riffs are demonstrated in the session using this form.

Experiment on your own with this form and others to come up with your own finger patterns and riffs.

Playing Tip
When learning a new riff...

• Learn the riff using proper fingering.
• Move it to different places on the guitar neck.
• Experiment with different variations.

Suggested Listening

B.B. King (2002)
“Live from the Cook County Jail”

Muddy Waters (2001)
“The Complete Plantation Recordings”

Robert Cray (2007)
“Live from Across the Pond”

“Me and Mr. Johnson”

Robert Johnson (1990)
“The Complete Recordings: Robert Johnson”

Albert King (1998)
“I’ll Play the Blues for You”

Jack Pearson (1999)
“Jack Pearson”

The Blues Brothers (1978)
“Briefcase Full of Blues”

“Wander This World”
Assignment
Here is your assignment for this session.

• Memorize the 12-bar blues chord progression.
• Play through the 12-bar blues in A, C, D, E, and G.
• Learn all of the open and moveable 7th chord forms covered.
• Experiment with blues riffs pulled from the dominant 7th barre chord form.

You’re Ready to Move On When
You’re ready to move on from this session when you...

• Have memorized both versions of the Basic 12-Bar Blues chord progression.
• Can play the chords to the Blues in A, C, D, E, and G.
• Can play some of the blues licks covered in this session in any key.
Paying Your Dues
Blues Notes, Bends, Boogie-Woogie 5ths

Session Two
The Blues Notes

Certain tones within a key give it a “bluesy” sound. These are called the Blues Notes. Blues notes are scale tones that are adjusted slightly from their normal major scale position. The notes that are adjusted are the 3rd, the 5th, and the 7th steps of the major scale. In order to get that bluesy sound, you need to lower each of these steps by a half-step. So, the blues notes are the flatted 3rd, flatted 5th, and the flatted 7th. Each of these three tones brings different colors to your sound.

Practical Rules for Using Blues Notes

THE FLATTED 3RD RULE: The flatted 3rd and the normal 3rd can be used interchangeably in the blues depending on the sound you want to get. The flatted 3rd scale step serves as a color tone to get a blues sound.

THE FLATTED 5TH RULE: Use the flatted 5th as much as you want, just be sure to resolve it. The flatted 5th is a dissonant tone that wants to resolve. So, in most situations, it needs to be resolved when used--either up to the 5th or down to the 4th.

THE FLATTED 7TH RULE: When playing the Blues never use the normal 7th--always use the flatted 7th. The flatted 7th is one of the defining tones in blues and its use really establishes the blues sound.

Example 1

In this example, the same lick is played using a major or unaltered 3rd and using a flatted 3rd. Listen for how the usage of the different 3rds alters the sound.
Example 2
This example, as shown in Session 2, illustrates the use of the flatted 5th. Notice how the flatted 5th resolves up to the 5th for most of the example, but in the first measure of the last line the flatted 5th resolves down to the 4th.
Session 2: Paying Your Dues

Keys and Key Signatures
Learning your keys and key signatures is one of the most helpful things you can ever do for your musical life. Key signatures appear at the beginning of each line of music and tell the player what notes are to be sharped or flatted. Each major scale produces a unique combination of sharps or flats as its key signature. A key signature will never have both sharps and flats in it simultaneously. The order of sharps and flats in a key signature come in a predictable sequence. The key signature order of sharps is F#, C#, G#, D#, A#, E#. The order of flats is Bb, Eb, Ab, Db, Gb, Cb.

<table>
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</tr>
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</table>
Learning the 3rds, 5ths, & 7ths

It is important to know the roots, 3rds, 5ths, and 7ths in every key. Using the information from the previous page, fill in the roots, 3rds, 5ths, and 7ths in every key. (These are not the blues notes just yet. For this exercise, list the unaltered 3rds, 5ths, and 7ths.) Some of the notes are filled in to help you. The answers are shown on page 107.

<table>
<thead>
<tr>
<th>KEY</th>
<th>ROOT</th>
<th>3RD</th>
<th>5TH</th>
<th>7TH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of C</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Keys with Flats)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Key of F</td>
<td></td>
<td>A</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of Bb</td>
<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Key of Eb</td>
<td></td>
<td></td>
<td></td>
<td>D</td>
</tr>
<tr>
<td>Key of Ab</td>
<td></td>
<td></td>
<td>Eb</td>
<td></td>
</tr>
<tr>
<td>Key of Db</td>
<td></td>
<td>F</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of Gb</td>
<td>Gb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Keys with Sharps)</td>
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<tr>
<td>Key of G</td>
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<td>B</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of D</td>
<td></td>
<td></td>
<td>A</td>
<td></td>
</tr>
<tr>
<td>Key of A</td>
<td></td>
<td></td>
<td></td>
<td>G#</td>
</tr>
<tr>
<td>Key of E</td>
<td></td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td>Key of B</td>
<td></td>
<td>D#</td>
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<tr>
<td>Key of F#</td>
<td>F#</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Playing Tip

The ability to recall without hesitation the 3rd, 5th, and 7th of any key is one of the most important real-world playing skills you will ever learn. Practice saying them from memory as you go throughout your day.
Learning the Blues Notes

Using the information from the previous pages, fill in the blues notes of the flatted 3rd, flatted 5th, and flatted 7th in every key. Some of the notes are filled in to help you. The answers are shown on page 108.

IMPORTANT
Do not give the enharmonic equivalent of the note. For example, the flatted 5th in C would be a Gb, since the G is the 5th. Even though an F# would technically be the same pitch, an F# would be considered a sharped 4th since F is the 4th of C.

Also, use double flats as needed. For example, a flatted 5th in Ab would be Ebb (or E “double flat”). Since Eb is the unaltered 5th in Ab, if we flatted an Eb it would become a Ebb.

<table>
<thead>
<tr>
<th>KEY</th>
<th>FLATTED 3RD</th>
<th>FLATTED 5TH</th>
<th>FLATTED 7TH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of C</td>
<td></td>
<td>Gb</td>
<td></td>
</tr>
<tr>
<td>(Keys with Flats)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of F</td>
<td>Ab</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of Bb</td>
<td></td>
<td>Fb</td>
<td></td>
</tr>
<tr>
<td>Key of Eb</td>
<td></td>
<td></td>
<td>Db</td>
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<tr>
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<td>Ebb</td>
<td></td>
</tr>
<tr>
<td>Key of Db</td>
<td>Fb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of Gb</td>
<td></td>
<td>Dbb</td>
<td></td>
</tr>
<tr>
<td>(Keys with Sharps)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of G</td>
<td>Bb</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of D</td>
<td></td>
<td>Ab</td>
<td></td>
</tr>
<tr>
<td>Key of A</td>
<td></td>
<td></td>
<td>G</td>
</tr>
<tr>
<td>Key of E</td>
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<td>Bb</td>
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</tr>
<tr>
<td>Key of B</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of F#</td>
<td></td>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>
Hearing the Blues Notes
In this session’s Hearing the Blues section, Steve takes you through various blues riffs using the blues notes in a variety of keys. Play along with the DVD and copy what is being played listening for how the various blues notes sound. After you have played with the DVD then experiment with creating blues sounding riffs using the blues notes on your own.

Getting the sound of the blues notes in your ear will help as you begin to solo by teaching you which notes give a specific sound.

Bends
Bending strings on a guitar is a technique that is synonymous with the Blues. The player can bend up to reach a certain pitch or to simply provide some nuance to the sound.

The most important thing to remember when bending is that when you bend, bend to a pitch. Bending to a pitch takes more control than simply bending up to an undefined tone. But gaining the control to bend to a specific pitch is well worth the effort and it will improve the overall sound of your playing.

There are three major types of bends that are used most often—half-step bends, whole-step bends, and minor 3rd bends.

Half-Step Bends
In the blues, some great places to do a half-step bend are from...

- the 2nd to the minor 3rd.
- the minor 3rd to the major 3rd.
- the 6th to the flatted 7th.

Other good places for a half-step bend would be from...

- the 4th to the flatted 5th.
- the flatted 5th to the normal 5th (also called “perfect 5th”).

Playing Tip
Initially, bends are easier to learn on lighter strings. So, when you are first learning bends try changing the strings on your guitar to a lighter gauge for a while. Then, as your hand strength increases you can change back to your normal string gauge.
Half-Step Bend Lick #1
This simple lick starts on the 5th of the chord goes to the 6th then bends up to the flatted 7th. This pattern can be applied to all of the chords, (I-IV-V) in the blues.

Variations
Variations of any lick can be made by transposing it to different places or different octaves on the neck. Playing the lick in different places on the guitar creates a lot of variation in your playing while still remaining the same finger pattern to you as the player.

Here is Half-Step Bend Lick #1 transposed up an octave and played in the 12th position on the 1st string.

Here is the same lick back in the original octave but played in the 7th position on the 3rd string.

And here it is again transposed down an octave and played in the 2nd position on the 4th string.
Half-Step Bend Lick #2
This example takes the first lick and elaborates on it. This pattern can be applied to all of the chords, (I-IV-V) in the blues.

Variations
As before, this lick can be transposed to different octaves and places on the neck. Here is Half-Step Bend Lick #2 transposed up an octave and played in the 12th position. Notice that the last note is down an octave in order to play it more comfortably.

Here is Half-Step Bend Lick #2 played back in the original octave but played on the 3rd string in the 9th position.

Here is Half-Step Bend Lick #2 played down an octave on the 4th string in the 2nd position.
Whole-Step Bends
In the blues, some great places to do a whole-step bend are from...

• the 2nd up to the major 3rd.
• the flatted 3rd to the 4th.
• the 4th to the 5th.
• the 5th to the 6th.
• the flatted 7th to the root.

Major Scale Exercise
This is a very helpful exercise for playing a major scale using whole-step bends. Finger numbers are indicated in the circled numbers. Notice the fingering changes in the ascending and descending version.

Playing Tip
When bending...

• Use the other fingers for support in pushing up the string.
• Bring thumb slightly up behind the neck for added support.

Double Bends
Another option for bends that works particularly good with whole-step bends are double bends. This is where two notes are being played at the same time and one of them is a bent note. While there are several combinations that work well, a very common type is demonstrated in the session.

As demonstrated in the example given in the session, the 4th of the chord or key is being bent up to the 5th while the flatted 7th is also played.

These notes are played in various rhythms in the session but here is the basic melodic line on the three chords of the C blues--C7, F7, & G7.
Minor 3rd Bends

Minor 3rd bends require a lot of hand strength and muscle control. Common minor 3rd bends in Blues are from…

- the root to the minor 3rd.
- the major 3rd to the 5th.
- the 6th to the root.

**Playing Tip**

Bends require hand strength. Hand strength takes time to develop. Don’t be discouraged if your bends don’t sound correct at first. Keep practicing them daily allowing time for the muscles in your hand to develop.

---

**Great Blues Guitarists**
(a very incomplete list)

- B.B. King
- Robert Cray
- Stevie Ray Vaughan
- Robert Johnson
- Albert King
- T-Bone Walker
- Buddy Guy
- Muddy Waters
- Eric Clapton
- Johnny Winter
- Earl Hooker
- Clarence “Gatemouth” Brown
- Billy Gibbons
- Blind Lemon Jefferson
- Keb Mo
- Lightnin’ Hopkins
- Steve Cropper
- Taj Majal
- Elmore James
- Duane Allman

---

Steve at the Rutledge in Nashville with the band (and a good assortment of guitars).
Example 3

Finger Stretching Exercise

This is a great finger stretching exercise, as shown in the session, that helps develop increased flexibility with the 1st (index) and 4th (pinky) fingers. Finger numbers are shown under each fret position. As the exercise moves down the neck the distance needed to stretch by the fingers increases.

- Start this exercise at the 12th fret as indicated.
- Do finger pattern on all of the strings—going from 6th down to the 1st string.
- Then, repeat starting at the 11th fret working your way down the neck.

Finger Numbers

<table>
<thead>
<tr>
<th>12</th>
<th>11</th>
<th>10</th>
<th>9</th>
<th>8</th>
<th>7</th>
</tr>
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<tbody>
<tr>
<td>4</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>4</td>
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<tr>
<td>4</td>
<td>4</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
Example 4

Playing Tip
When you learn a new lick, play it in as many places and octaves as possible all over the neck of the guitar. Learn the lick, then experiment with melodic variations on the same finger pattern.
Example 5

A7

D7

E7
Boogie-Woogie Blues in A
This example is shown in the workshop. The tempo and style are notated at the beginning of the song as a fast shuffle with the quarter note at 174 beats per minute. In the workshop this song is repeated an extra time.
Assignment
Here is your assignment for this session.

• Memorize the blues notes.
• Understand the rules for each of the blues notes.
• Practice bends using proper bending technique.
• Practice daily the three types of bends—half-step, whole-step, and minor 3rd.

You’re Ready to Move On When
You’re ready to move on from this session when you…

• Understand the rules for using the blues notes.
• Can play half-step, whole-step, and minor 3rd bends using proper technique.
• Can play the Boogie-Woogie 5ths pattern over the chords of the blues in any key.
Blues Building Blocks
Blues Scales, Picking Technique, Making the Most of Simple Ideas

Session Three
Scales for Blues

There are several types of scales that work great for blues playing covered in this session. Scales are the building blocks of anything you create in music. The patterns of notes used in various scales can color your sound and your solos. Here are some of the primary scales you need to have in your bag of tricks as a blues guitar player.

The Major Scale

The major scale is the most fundamental scale in music. The major scale is a combination of half-steps and whole-steps built off of a root. It is a specific pattern of whole-steps and half-steps that when built on a specific note called the root create a major scale.

Remember that there are half-steps between E-F and B-C. Apart from using sharps and flats, these are the only two notes that are naturally a half-step apart.

The major scale pattern is...
Whole Step - Whole Step - Half Step
Whole Step - Whole Step - Whole Step - Half Step

Here is the major scale in the key of C or a C major scale.

Playing Tip

Understanding major scales and keys is a huge benefit when soloing and in knowing what notes are in chords. Refer to the Keys and Key Signatures chart in Session 2 for help.
Major Scale Exercise

The Major Scale Exercise involves playing every major scale for one octave in one position. This is a very helpful exercise for learning the neck of the guitar as well as the finger patterns for major scales. Here it is shown in the 5th position. Play each scale for one octave ascending and descending. The note with the diamond and the number indicates the root of the scale and the finger you are to start the scale on. Because of how the guitar is tuned, the 5th string root forms are identical to the 6th string root forms.

### 6th String Roots

<table>
<thead>
<tr>
<th>Scale</th>
<th>Fret</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Major Scale</td>
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</tr>
<tr>
<td>Bb Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>B Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>C Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>Db Major Scale</td>
<td>5fr.</td>
</tr>
</tbody>
</table>

### 5th String Roots

All of these 5th string forms share the same finger pattern as their 6th string root counterparts.

<table>
<thead>
<tr>
<th>Scale</th>
<th>Fret</th>
</tr>
</thead>
<tbody>
<tr>
<td>D Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>Eb Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>E Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>F Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>F# Major Scale</td>
<td>5fr.</td>
</tr>
</tbody>
</table>

### 4th String Roots

<table>
<thead>
<tr>
<th>Scale</th>
<th>Fret</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>Ab Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>A Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>Bb Major Scale</td>
<td>5fr.</td>
</tr>
<tr>
<td>B Major Scale</td>
<td>5fr.</td>
</tr>
</tbody>
</table>
The Blues Scale
The blues scale is a combination of the major scale and the blues notes. So, the blues scale is scale tones 1-2-b3-3-4-b5-5-6-b7.

Here is the blues scale in the key of C.

The Pentatonic Scale
The pentatonic scale is a five-note scale derived from the major scale. It uses the 1st, 2nd, 3rd, 5th, and 6th steps of the major scale.
Major & Minor Roots

There is a special relationship between the 1st and 6th steps of the major scale that is called “relative”. The 1st step of the major scale is called the “relative major”. The 6th step of the major scale is called the “relative minor”.

Here is another way to illustrate it. The major and minor roots are all part of the same collection of notes. The relative major and minor scales share the same key signature.

Here are the major and minor roots on the 1st pentatonic form as played on guitar. The open circle shows the minor root and the diamond shows the major root.

The Five Pentatonic Scale Forms on Guitar

Since there are five notes in a pentatonic scale, there are five different forms that we can use to play the scale if we start on each different note. These are the five forms of a C major pentatonic scale or an A minor pentatonic scale.

On guitar, these five forms connect together like overlapping puzzle pieces as shown in the lower example.
Using the Minor Pentatonic Scale in Blues
When playing the blues, an easy way to get started is to solo using the minor pentatonic scale. The minor pentatonic scale includes two of the three blues notes.

For example, an A minor pentatonic scale is A-C-D-E-G. If you looked at this collection of notes as if the note A was the root then C would be the flatted 3rd, D would be the 4th, E the 5th, and G would be the flatted 7th.

So, a very basic way to begin soloing over an A blues would be to use an A minor pentatonic scale.

Adding a Blues Note to the Minor Pentatonic Scale
The minor pentatonic scale has two of the three blues notes in it. If you add the last blues note (the flatted 5th) to the 1st minor pentatonic form then all of the blues notes are covered with a minor modification to the form. Here is the 1st minor pentatonic form with the added blues note.

Pentatonic Forms With Added Blues Note
Here are all five of the pentatonic forms with the added blues note. These are based of an A minor pentatonic form. The open circle is the minor root and the diamond is the added blues note.

Pentatonic Scale Bends
There are three good places to bend notes on a minor pentatonic scale. They are...
- from the 4th up to the flatted 5th (half-step bend) or perfect 5th (whole-step bend).
- from the flatted 7th up to the root (whole-step bend).
- from the flatted 3rd up to the major 3rd (half-step bend) or the perfect 4th (whole-step bend).

In the 1st minor pentatonic form in Am the three notes to bend are shown here as open circles. These notes are good to bend in all of the forms, so practice bending these pitches in all of the five forms.
Blues Picking Technique
A lot of blues playing involves really digging into the strings when you pick. Picking forcefully as shown in the session gives a slap back of the string against the fretboard that creates a lot of color in your sound.

To practice picking forcefully, use only downstrokes on a simple scale or pentatonic form. Listen for the slap back sound.

Another helpful technique described in the session consists of plucking up on the string from underneath using the middle or ring finger. This gets a slightly smaller but more dynamic sound. Watch the interview with Johnny Hiland for a great demonstration and explanation of this technique.

Making the Most of Simple Ideas
Blues guitar playing is not complex. Many of the best musical ideas include a very small amount of notes. But it is what the player does with those notes is what gives the blues its passionate sound.

Here is a great exercise to help your ear start to hear different melodies to play.

Ear Training: Soloing with One Note
- **Solo using only the root.** Experiment with different rhythms and different picking attacks. Try to vary your volume.
- **Solo using the root in any octave.** Before you play find all of the roots in every octave all over the guitar. Practice jumping between them. Then experiment playing a solo using roots in any octave.
- **Solo using bends and slides to roots in any octave.** Remember to make good bends all the way up to the pitch. Practice sliding from a half-step and whole-step away from the root up to the root.

Finding the Roots on Every String
A helpful exercise in learning the neck of the guitar is to find a particular note on every string. The example below includes every G on each string. Say the name of the note while you play each one. (The second G on the 5th string may be impossible on some guitars because their necks do not have that many frets.)
Ear Training: Soloing with Two Notes

- **Solo using the root and 6th in any octave.** Before you play, find the 6th to root combination in every octave. As you solo, vary the rhythms and octaves. (Patterns that use open strings are omitted from the chart below.) Here is the 6th going to the root in the key of G.

Finger Patterns & Combinations

There are many places on guitar where one melodic idea can be put into several places on the instrument using the same finger pattern. Using the same finger pattern in a variety of places is very useful when playing guitar and soloing. Common finger patterns occur because the strings of the guitar are mostly tuned in fourths. The distance from low 6th string E to 5th string A is an interval of a fourth. This is also true from the 5th string A to the 4th string D and from the 4th string D to the 3rd string G. It also happens from the 2nd string B to the 1st string E.

The only pair of adjacent strings that this does not occur on is between the 3rd string G and the 2nd string B. Between these two strings is the interval of a 3rd.

Notice in the diagram above that the fingering combinations are the same for each pattern on adjacent strings except patterns that are on the 3rd and 2nd string.

This means that you can play a melody on adjacent strings and everywhere (except the 3rd to 2nd strings) that melody can be played with the same finger pattern in any octave on the instrument.

Experiment with playing melodic ideas in different places all over the instrument using finger patterns as your guide.

**Playing Tip**

Any lick played on two adjacent strings can be played using the same fingering combination. The only exception is a lick using the 3rd and 2nd string. All others share the same finger pattern.

For practice, work out a lick that you like, then put it on every string and finger combination that you can find.
Ear Training: Soloing with Three Notes

- **Solo using the root, 2nd, and flatted 3rd in any octave.** Experiment playing the two riffs in different octaves and in various places on the guitar. Try different rhythms as well.

- **Solo using the same finger pattern on adjacent string.** Experiment playing the two riffs in different octaves and in various string combinations on the guitar. Vary the rhythms as well.

Making the Most of Simple Ideas Key Concepts

- Start with a simple idea.
- Play it in every place and octave on the guitar.
- Explore different variations.
- Use common finger patterns.

Sus to Hammer-On Blues Pattern

This is a classic blues guitar pattern that is the basis of lots of great blues riffs. Learn the pattern then experiment with variations. Here is the sus to hammer-on blues pattern on the three chords of the blues in G.
Session 3: Blues Building Blocks

Sus to Hammer-On Blues

Here is the Sus to Hammer-On Blues Pattern applied to the blues form in G as shown in the session. Feel free to experiment with your own variations of this common blues guitar pattern.

![G7 Tablature](image)

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Assignment

Here is your assignment for this session.

- Learn the keys and key signatures.
- Play the Major Scale Exercise from memory.
- Learn the minor pentatonic form and the form with the added blues note.
- Practice bending the proper notes on the minor pentatonic scale.
- Practice picking forcefully.
- Practice the ear training licks and apply them to different keys.
- Learn the Sus to Hammer-On Blues Pattern.

You're Ready to Move on When

You're ready to move on from this session when you...

- Know the Keys and Key Signatures.
- Can play the minor pentatonic scale 1st form and the form with the added blues notes from memory.
- Can properly bend the right notes on the minor pentatonic scale form.
- Can find all of the G's, C's, E's, A's, and Bb's on the guitar.
- Can play the simple licks given in the ear training section in any key all over the neck.
- Can easily play the Sus to Hammer-On Pattern.
More Blues Tools
Advanced Blues Chords, Vibrato, Sliding 6ths Riff

Session Four
Advanced Blues Chords

This session covers many of the more advanced chord forms that are common in the blues. Primarily, it looks at 9th chords and 13th chords. These richer sounding chord forms really add a lot of color to your blues playing as well as multiply your options as a guitarist when playing chords to the blues.

9th Chords

Ninth chords are built like the dominant 7th chords described in Session 1. But a ninth chord adds one more note to a 7th chord—the interval of the 9th. The 9th step is the same as the 2nd step. So, in the key of C the 9th would be the note D.

Ninths can be added to major 7th, minor 7th, or dominant 7th chords. For example, a dominant 7th chord would have the formula 1-3-5-b7 and a dominant 9th chord would be 1-3-5-b7-9.

In the key of C, a C9 would include the notes C-E-G-Bb-D.

The Major 7th Rule

When the word “major” is in the chord name then the 7th in the chord is unaltered. But if “major” is not in the title then the chord has a flatted 7th. (The only exception to this rule is the fully-diminished chord which would have a double-flatted 7th.)

For example, a Cmaj7 has an unaltered 7th step—1-3-5-7. A Cmaj9 has an unaltered 7th step—1-3-5-7-9. But a C7 (no “major” in the chord name) has a flatted 7th—1-3-5-b7. And a C9th also has a flatted 7th—1-3-5-b7-9.
9th Chord Forms

When you see a 9th chord, you can substitute a half-diminished 7th chord built on the 3rd of the 9th chord.

9th Chord Blues in G

Chord Substitution: Half-Diminished 7th for 9th Chord

An important chord substitution trick is to substitute a half-diminished 7th built on the 3rd of the 9th chord. This is a very helpful chord substitution trick when looking for more chord options to play when playing the blues.

For example, an E half-diminished chord could be substituted for a C9th. Or if the chord is an F7 or F9, then an A half-diminished chord could be used.
Altered Ninth Chords

Ninth chords can also be adjusted to form other chords like 7(#9) or 7(b9). The altered 9th chord most used in the blues is the 7(#9). The formula for a 7(#9) is 1-3-5-b7-b9.

In the key of C, a C7(#9) would be C-E-G-Bb-D#.

Here is a common way to play a C7(#9) on guitar that is popular in blues guitar playing.

13th Chords

Thirteenth chords are another common chord type used in blues. The formula for a major 13th chord is 1-3-5-7-9-13. (In theory, the 11th is included in a 13th chord, but in practice the 11th is always omitted.)

In the key of C, a Cmaj13 would include these notes.

Playing Tip

In blues, the 7(#9) chord is used as a substitute for the V chord in a key.

For example in the key of A, the V chord would be an E which could be substituted as an E7(#9).
13th Chord Forms

<table>
<thead>
<tr>
<th>F13</th>
<th>F13</th>
<th>F13</th>
</tr>
</thead>
<tbody>
<tr>
<td>6th Root</td>
<td>1st Root</td>
<td>2nd Root</td>
</tr>
</tbody>
</table>

9th & 13th Blues

**Playing Tip**

When playing more complex chords on guitar, certain chord tones can be safely omitted.

You can generally omit the 5th or the root of a chord and still retain the character and sound of the chord.
**Playing Tip**

**Choose chord forms that are located in a similar part of the neck so you aren’t forced to make large jumps while playing.**

**Playing Tip**

Chord forms that share common tones make progressions sound connected.

### Half-Diminished Blues

**Blues in A**

- **A9**
- **D9 (F♯−9)**
- **A9**
- **D9 (F♯−9)**

**Blues in Bb**

- **B♭9**
- **E♭9 (G♭−9)**
- **B♭9**
- **E♭9 (G♭−9)**

**Blues in C**

- **C9**
- **F9 (A♭−9)**
- **C9**
- **F9 (A♭−9)**

www.learnandmaster.com/bluesresources
**Proper Hand Position**

Proper hand position is important in any type of guitar playing. Proper left-hand (fretting hand) position involves these elements.

- Keep wrist low.
- Angle wrist slightly forward.
- For general playing, keep a little bit of air space between your palm and the bottom of the neck.
- Don’t bring the thumb up over the back of the neck unless you are needing the extra strength for bends, otherwise leave the fretting hand thumb resting around the top third of the back of the neck.

**Vibrato**

Vibrato brings a degree of motion to fretted notes making the pitch of the note go up and down slightly as the wrist and fingers move in a rocking motion. It helps to release the thumb on the back of the neck while you are rocking the wrist. Vibrato can be used on single notes and chords.

Take some time to practice vibrato in order to get the physical motions needed under control. Remember, the gauges of the strings also affect how much pressure the hand needs to provide in order to create a good sounding vibrato.

**Using the Major 6th vs the Dominant 7th**

There is a major difference in sound between using the major 6th in your blues soloing and using the dominant flatted 7th. The major 6th creates a “sweeter” sound. The flatted dominant 7th creates a “bluesy” sound.

**Example 1**

Using 6th

Using flatted 7th
Example 2
Here is an example shown in the workshop that illustrates the difference in sound between the use of the 6th and the flatted 7th. Listen for how the sound changes when the flatted seventh starts being used.

Notice in the last 2 measures the 8va symbol. This means to play that section of music up one octave higher than written in the music notation. This is a helpful notation so that the player doesn’t have to read so many ledger lines in a high section of music. The tab staff below it does not need to be transposed. It appears as it is to be played.
Sliding Finger Pattern

Here is a helpful finger pattern that outlines the main positions on guitar. It's an easy and great sounding way to create a melody that travels a lot on the guitar by using common finger patterns.

Basic Sliding Riff

Here is the basic version of the sliding finger pattern. The root of this riff is the 5th string C.

Sliding Riff in C (5th String Root)

Here is the full version of the sliding riff in the key of C. The riff is based off of the 5th string root of C. Notice the difference between the ascending and descending versions. This pattern can be moved to any key using the 5th string root.

Sliding Riff in F (6th String Root)

Here is the full version of the sliding riff in the key of F. The riff is based off of the 6th string root of F. Again, notice the difference between the ascending and descending versions. This pattern can be moved to any key using the 6th string root.
Playing Tip

One simple melodic idea can be played in several different positions on the guitar using the same fingering.

Finger Patterns & Positions

Using common finger patterns to play riffs in many octaves on the guitar is very easy. Finger patterns that involve two adjacent strings can be repeated an octave up by moving up 2 or 3 frets and moving to the next string set down on the fretboard.

Example 3

Here, the same finger pattern is used in all three octaves of this riff. After you play the original riff on the 6th-5th strings, then you move up two frets and play the same finger pattern on the 4th-3rd string set. From there you can move up three frets and play the same finger pattern on the 2nd-1st string set.

Example 4

Example 5
Assignment
Here is your assignment for this session.

• Learn the 9th, 13th, and 7(#9) chord forms.
• Understand the half-diminished substitution for 9th chords.
• Practice using a good hand position and playing vibrato using proper technique.
• Practice hearing the difference between using the 6th and the flatted 7th as you improvise.
• Learn the 5th & 6th string versions of the sliding finger pattern.
• Learn both versions of the sliding 6ths riff.

You’re Ready to Move On When
You’re ready to move on from this session when you...

• Have memorized the 9th and 13th chord forms.
• Can play the sliding finger pattern on any note.
• Can play the sliding 6ths riff on any major chord.

An impromptu jam with Steve and Jack Pearson from the Allman Brothers Band after the cameras had gone off for the Blues Course interview.
A shot of the stage and the band at the Rutledge during filming. You can see the teleprompter in the foreground.

The view from the sound booth during taping at the Rutledge. The whole video session was multi-tracked so that it could be edited in the studio later.
Interval Madness
Intervals in Blues, Choosing the Right Notes, Classic Blues Finger Patterns

Session Five
“Sounds like the blues are composed of feeling, finesse, and fear.” Billy Gibbons

Objectives

- Playing 3rds, 4ths, 5ths, and 6ths on guitar.
- Learn some common blues expression techniques.
- Playing the interval riffs covered.

Key Ideas

Commonly used blues intervals are 3rds, 4ths, 5ths, and 6ths.

4ths and 5ths have a very “open” sound.

Using Intervals in Blues

Much of blues guitar playing is based on the use of intervals—combinations of notes that when played together create some characteristically bluesy guitar parts. This session you will learn several of these common blues riffs using intervals.

An interval is the distance between two notes. But for our purposes, we’ll use the term interval to also describe the combination of those two notes played together. There are four main types of intervals that are looked at—3rds, 4ths, 5ths, and 6ths.

In the key of C, these intervals look like this.

Let’s look at 3rds for a moment.
Start with a major scale. Then add the note of the 3rd above each note. Some of the intervals derived end up being two whole-steps apart from each other. These are called “major 3rds”. Some of the intervals are a step and a half apart. These are called “minor 3rds”. Here are 3rds built from a C major scale.

4ths & 5ths

The intervals of 4ths and 5ths have a very similar “open” sound to them. Here is a characteristic lick that uses sliding 4ths that Jimi Hendrix used in much of his playing. But you hear it in all types of music and blues guitar playing.

Sliding 4ths in A

The sliding 4ths pattern sounds great when built off of the root as well as the 5th of the chord.
Diads on Pentatonic Forms

Just like a triad is a combination of three tones, a diad is a combination of two tones. Diads, like the 4ths on the previous page, are pretty easy to play on guitar because they often involve the use of a small barre with one finger to cover both notes as in the 1st example of the sliding 4th pattern.

If we apply the concept of diads to an A minor pentatonic scale you get combinations of notes that fall easily on the fretboard and sound great on guitar.

Diads basing off of this form are the foundation for many of the great blues licks including the opening lick of Chuck Berry’s “Johnny B. Goode”. Experiment with this pattern and explore ideas of your own.

You don’t need to follow the pentatonic form exactly. One of the most characteristic sounds comes from lowering the G note on the second string of the form and putting a barre on the 3rd and 2nd strings at the 7th fret--forming a D and F#. This creates a great sound when combined with the rest of the Am form.

3rds Blues Riff

Here is a great riff common in all types of blues guitar playing using 3rds built off of the 5th and flatted 7th. This example is in the key of E as it was demonstrated in the session.

Playing Tip

Work the fingerings out for the 3rds Blues Riff in other keys that do not include open strings. This riff is commonly put all over the neck of the guitar.
Session 5: Interval Madness

6ths Blues Riff #1

6ths Blues Riff #1 (Alternate Fingering)

6ths Blues Riff #2 (Basic Version)

6ths Blues Riff #2 (with 3rds)
Expression Techniques

There are three expression techniques covered in the session that are commonly used in blues.

STEVIE RAY VAUGHN FALL Form a small barre covering the 1st and 2nd strings around the 15th or 17th fret. Pick an upstroke with your pick and make the barre fall down the neck while still making good contact with the strings with the barre. Use this technique as a way to express emotion without using notes. It gives a solo a little breath in between melodic lines.

PALM MUTING Use the fleshy part of the palm touching the bridge of the guitar lightly to create added punch and dynamics in your playing. It takes some practice to get the correct amount of muting to get the correct sound. You want to hear the definition of the note—so don’t mute the note off too much.

MIDDLE & RING FINGER UPSTROKES These upstrokes can be used in conjunction with the pick to provide fast melodic ideas. You also hear this technique used a lot in the “chicken pickin’” style of country lead guitar playing. These upstrokes also create a popping sound as the string hits slaps back against the neck of the guitar that can create a lot of character to a note.

Choosing the Right Notes

As you are creating a solo, here are four tips for choosing where to start.

Emphasize the Root of the Chord.

As you are learning to solo a helpful way to approach a solo is to use the root of the chord as a melodic home base. You can play around the home base root note but always come back to the root of the chord or even the key of the song as home base.

Emphasize the Fifth of the Chord.

Another note that can serve as home base is the fifth of the chord. The root and the 5th play an important role in the overall sound of blues guitar so a good way to start soloing is by using the root or fifth as the home base of your ideas.

The 3rds & 7ths tell the Story of the Chord Progression.

When the chords change in a song, it is the 3rds and 7ths of the chords that really create the tonality of the passing chords.

Use Major Tonality Over the I Chord and Minor Pentatonic Over the IV Chord.

An easy way to keep track of the change between the I and the IV chord is to use a major tonality (either major scale or major pentatonic scale) over the I chord. Then, when it comes to the IV chord, switch to a minor tonality (minor pentatonic scale.)

For example, in a Bb blues (as in the Bb Major & Minor Blues), use tones from the Bb major scale over the I chord sections. But when it switches to the IV chord, use tones from the Bb minor pentatonic scale.
Session 5: Interval Madness

Bb Major & Minor Blues

Here is the example solo as shown in the session. The brackets over the chord changes show the switch from the major tonality over the I chord to the minor tonality over the IV chord.
Session 5: Interval Madness

Bb Major & Minor Blues (cont.)

Bb Minor

Bb Major

F Major

Bb Minor

Bb Major
Blues Finger Patterns
Here are a couple of very characteristic blues guitar licks. Get them under your fingers then work on variations of your own. Try to incorporate them into your soloing.

Blues Finger Pattern #1

Blues Finger Pattern #2

Steve and Johnny Hiland jamming a little bit before the interview. He talks about his amp being powerful in the interview. We actually got complaints from our neighbors during the shoot at the studio that it was too loud. (Rock on!)
Assignment
Here is your assignment for this session.

- Practice the intervals from this session.
- Practice the three expression techniques.
- Practice the four ear training ideas.
- Learn the two blues finger patterns.

You’re Ready to Move On When
You’re ready to move on from this session when you…

- Can play the interval ideas in a couple of different keys.
- Have practiced the ear training ideas with the Jam-Along tracks.
- Can play the blues finger patterns in a variety of keys.

Playing Tip
Always take new ideas and try to work them into a real musical situation. This is the key to internalizing them.

If you can’t put an idea into a real musical setting then it is of no use to you—no matter how long you’ve practiced it.
Mastering the Blues
Types of Blues, Playing What You Hear, Playing with a Band

Session Six
**Objectives**

- Become familiar with various styles of the blues.
- Learn ways to jazz up chord progressions.
- Soloing by ear.
- Learning the up-stroke pull-off technique.

**Key Ideas**

The shuffle has an underlying triplet feel.

- The 12/8 feel is so slow that the triplet 8th notes are felt as 3 eighth notes for each of the 4 beats in each measure.

A boogie-woogie feel is much faster, ala Chuck Berry or the Stray Cats.

Jazz up chord progressions by adding leading chords such as a V or even a ii-V before a chord.

Jazz up chord progressions by adding color tones such as 9ths, 13ths, or #9ths.

**Different Types of BluesFeels**

Blues songs come in many different feels and styles. Some are fast and aggressive and others have a very slow groove. Several of the more common styles are covered in this session. Much of blues music is based off of a triplet feel in the rhythm. Sometimes it this triplet feel is slow, sometimes this feel is fast, but it is almost always in the basic rhythm of the music.

**Shuffle**

The shuffle has an underlying triplet feel to the rhythm. Shuffles can come in a variety of tempos.

Some examples of shuffles on the Jam-Along CD are…

- Track 14 – Shuffle in A (medium tempo)
- Track 17 – Triple Threat (fast shuffle)
- Track 18 – Up Shuffle (medium-fast shuffle)

**12/8 Blues**

The 12/8 feel is so slow that the triplet 8th notes are felt as 3 eighth notes for each of the 4 beats in each measure. In a 12/8 the normal triplet feel of the blues is slowed down so that each of the eighth note triplets is felt individually.

Some examples of 12/8 feels on the Jam-Along CD are…

- Track 3 – Bluesy (medium 12/8)
- Track 11 – Mojo (medium 12/8)
- Track 13 – Really Slow 12/8 Blues (slow 12/8)
- Track 21 - 12/8 Blues (medium 12/8)

**Playing Tip**

A slow 12/8 is a good feel to practice soloing because it is so slow that it gives the player a lot of time to think and experiment with ideas.

**Boogie-Woogie**

A boogie-woogie feel is much faster, ala Chuck Berry’s “Johnny B. Goode” or the Stray Cats’ “Rock This Town”. As the tempo increases the shuffle feel of the triplets begins to feel more as straight eighths.

Some examples of boogie-woogie feels on the Jam-Along CD are…

- Track 7 – Grind and Flail (medium tempo)
- Track 15 – Slide on Over (medium tempo)
- Track 22 – 50s Boogie-Woogie (fast tempo)
Blues Chord Form Variations

Blues songs vary in style but they also vary in the types of chords used. Not all blues use only dominant 7th, 9th, or 13th chords. A good example of this is the jam along song “Jazz Blues” as shown in the session.

Lead to Chords by Using Their V

A common chord option is to precede a chord by its V chord. For example, if you are in the key of F and you want to go to a Bb chord, you play the V of Bb which would be an F7.

This technique works equally well with minor chords. So, if you want to lead to a Gm, use the V of Gm, which is a D7.

In the jam along song “Jazz Blues” shown below you see a chord lead into by its V demonstrated in the 8th-9th measure with the D7 leading to the Gm. The leading chords do not need to be in the key of the song. But they must be the V in the key of the chord they are leading to.

Lead to Chords by Using Their ii-V

You can also lead to chords by adding a ii minor chord in front of the V leading chord. Add the ii minor chord in front of the V for an even stronger leading to the targeted chord.

For example, if the target chord is Bb, use a Cm (the ii minor of Bb) and an F7 (the V of Bb) to lead in to it.

In the song “Jazz Blues” in the 4th measure, you see a Cm7 (ii in Bb) and F7 (V7 in Bb) leading to the Bb9 in the 5th measure.

Jazz Blues Example
Jazz Up Chords By Adding Color Tones
Jazz up chord progressions by adding color tones such as 9ths, 13ths, or #9ths. All of these extra tones added to a chord bring color and richness to the sound of the chord.

For example, instead of playing a pure Gm, you could play a Gm9 or Gm11. Instead of playing a normal C7, try a C9th or C13th.

Jazz Up Chord Progressions by Step-Wise Chromatic Movement
Jazz up chord progressions by moving step-wise chromatically between chords. This technique will lead you to many creative chord possibilities as long as you end on the desired chord.

Look at the intro section of “Jazz Blues” for an example of this technique. The key is established with the first chord F then the next three chords move step-wise chromatically down to the F in the chorus.

Blues Song Form Variation
Blues songs often vary from the traditional 12-bar blues pattern. Sometimes they may have a bridge section. A bridge section in music is a place in the song form where it goes somewhere other than a verse or chorus for 8 or 16 bars and then returns to the main section of the song.

Other song form variations may include a form that is 16 bars long rather than the standard 12-bar form. There are an infinite variety of song forms used in the blues. But what makes the blues sound is the blues style, the use of blues notes, and the going to the IV chord in the 5th bar of the chord progression.

Many of the songs on the Jam-Along CD use a non-traditional form.

Playing with a Band
Most of blues guitar playing involves playing with a band. Bands typically include a rhythm section consisting of a keyboard, electric guitar, bass guitar, and drums. Bands also may have a singer or even some type of horn section consisting of a tenor sax, trumpet, trombone or other instruments.

Playing guitar with a band is something that you will be doing a lot of in your playing career. Sometimes you will get a chance to solo, but primarily you will be accompanying others as a rhythm guitar player.
Session 6: Mastering the Blues

Playing Tip

Look for opportunities to play with a band. Nothing will inspire your creativity more than playing regularly with a band. Playing with a band is one of the fastest ways to improve on your instrument.

If you really want to speed up your learning, then overcome your fears and seek out a group of other musicians to play with.

Keys to Playing Rhythm Guitar

Playing with a band involves a lot of rhythm guitar playing. Here are some keys to playing rhythm guitar in a band setting.

• When playing rhythm guitar, your goal is to complement what the other instruments are doing, not compete or distract.
• Find your niche in the overall sound—your piece in the harmonic framework.
• Don’t duplicate what other instruments are doing.
• Don’t just play chords—try to find a creative rhythmic part using the chords as a framework.
• Find a simple pattern that locks in with what the bass guitar and drums are playing.
• Your part doesn’t need to be complex—it just needs fit and complement what others are playing.
• When playing fills, don’t speak musically when someone else is speaking.

Keys for Soloing with a Band

• When you solo, tell a story, don’t musically mumble. Soloing is about taking the listener somewhere. This involves starting in one place and then building musically to another. Resist the urge to simply musically mumble over the chord changes.
• Soloing serves the song, not the soloist. Soloing is not about playing fast or complex. It is not a time to show off every lick you ever learned.
• Strive for making a good melody that fits into the song. The listener doesn’t need a lot of notes—they just need the right notes.

Playing What You Hear

The term and concept of “playing by ear” always sounded “mystical” to me. Actually, it has more to do with improvising out of your own creativity using the musical tools and understanding that you possess. Many learners simply don’t know where to start and end up frustrated at their first attempt.

Here are some things I’ve learned...

• When you first start to improvise by ear, you are going to sound bad. Most people want to skip over this obvious fact. Surely, there must be a secret tip from somewhere that can help me avoid this. Nope. Your choices are to quit and avoid the swamp of sounding bad for a while or to shut your practice room door tight and jump in knowing that the faster you dive in to this the sooner you will improve.
**Session 6: Mastering the Blues**

- **Use the musical tools you have.** Throughout this course you have learned numerous concepts, scales, riffs, finger patterns and the like. Pick one of these as a starting point. For example, the blues scale or the sliding 6ths riff and begin there. Finger patterns alone don’t make a very interesting solo but they can help get you started.

- **Start by picking one note or group of notes.** Experiment with creating ideas out of a very limited supply of notes. Remember, the notes aren’t the goal as you are practicing playing by ear, it’s the creativity being guided by your ear that is the goal.

- **Creativity gets better with practice.** Don’t give up after the first few times. It may take a month before you start to feel comfortable soloing, don’t give up.

- **Stay out of the rut of the familiar.** You can start a solo from a familiar starting point but don’t end there. Go beyond familiar finger patterns and licks. Force yourself to be creative.

---

**Playing Tip**

*Use the jam along CD and DVD to help you learn how to solo. Practice with the tracks often to get the practice necessary for playing an effective solo by ear.*

---

**Upstroke Pull-Off Technique**

This is a technique that is used in blues guitar playing to create fast licks. It is the combination between the upstroke with the pick on the bottom of the two strings and the pull-off with the fretting finger on the adjacent upper string that creates the speed in this riff.

The notes in this example are not the focus. The focus of the example is the upstroke and pull-off technique that can then be applied to any number of combinations of notes.

This example is based on a Bb minor pentatonic scale.

![Diagram of Upstroke Pull-Off Technique](image)

Try this pattern on the other string combinations of the pentatonic scale as shown in the session. Experiment with incorporating this technique in your soloing with a variety of ideas and places on the neck.
Assignment
Here is your assignment for this session.

- Get familiar with the various styles of the blues.
- Play through the various songs on the Jam Along tracks.
- Practice soloing using your ear to guide you.
- Practice the Upstroke Pull-Off technique.

The Next Step
Now that you have gone through this resource, here are some things to do as you move on from here.

- Play your guitar every day.
- Seek out some musicians to play with.
- Join or start a band.
- Leave time in your practice times for creativity.
- Listen to some great blues guitarists—either live in person or on recordings.

Steve at the Nashville Jazz Workshop during a video shoot for Gibson.com.
Jam Along
with Steve Krenz
Charts
Around the World Blues

Play in the keys of...

C  F  Bb  Eb  Ab  Db  Gb  B  E  A  D  G  C

Sax Fills  Harmonica Fills  Harmonica Fills  Sax Fills  Last Key

\[ \text{Relaxed Shuffle} \]
\[ \text{I} \quad \text{IV} \quad \text{I} \]

\[ \text{IV} \quad \text{I} \]

\[ \text{V} \quad \text{IV} \quad \text{I} \quad \text{I} \quad \text{IV/V} \quad \text{bVII/I} \]

(IV/V of new key)

Here is the music to the last time through in the key of C and the ending.

\[ \text{Last Key} \]
\[ C \quad F \quad C \quad F \]

\[ C \quad G \quad F \quad C \quad F/G \]

\[ G7 \quad F7 \quad C \quad C/Bb \quad F/A \quad Fm/Ab \quad F/G \quad C \]
Blues Track

Intro

Chorus

Bridge

Ending
The Cats Meow

Intro

Country Shuffle

Chorus

Bridge

(solo)

D.S.

1. E7 A7 E7 B7 To Chorus

2. E7 A7 E7 B7 A7 E7 B7

(solo)

E7 /G# /A /A# B7 F7 E7

Blues Guitar with Steve Krenz
Curbside Shuffle

This is a great song to practice soloing with. It is slow enough to give you time to explore ideas.

Chorus

$\text{G7}$

Half-Time Feel

C7

C7\text{#9}

D7\text{#9}

E_b7\text{#9}

D7\text{#9}

G7

Repeat 4x

Ending

D7\text{#9}

E_b7\text{#9}

D7\text{#9}

G7

D7\text{#9}

E_b7\text{#9}

D7\text{#9}

G9
This is a great song to practice the pentatonic diads discussed in Session 5. You can use diads based from the A minor pentatonic scale at the 5th fret.

James Brown Funk

**Intro**

\[ J = 120 \]

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**Chorus**

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Blues Guitar with Steve Krenz  
www.learnandmaster.com/bluesresources
Grind and Flail

This is a great song to practice the Boogie-Woogie 5ths pattern from Session 2.

Fast Boogie Woogie

(Play boogie woogie 5ths pattern)
Jam Along Songs

www.learnandmaster.com/bluesresources

Blues Guitar with Steve Krenz

84

www.learnandmaster.com/bluesresources
Jazz Blues

Tempo = 114

Intro
Medium Swing

Chorus 1

Chorus 2

Chorus 3

Ending

Blues Guitar with Steve Krenz

www.learnandmaster.com/bluesresources
Memphis Express

This is a good song to practice the Sus to Hammer-On Pattern shown in Session 3.

Chorus

\[\text{D7} \quad 10\text{fr.}\]

\[\begin{array}{c}
\text{G}3 \\
\text{G}3 \\
\text{B}3 \\
\text{E}3
\end{array}\]

(Sus to Hammer-On Pattern)

\[\text{D7} \quad 10\text{fr.}\]

\[\begin{array}{c}
\text{G}3 \\
\text{G}3 \\
\text{B}3 \\
\text{E}3
\end{array}\]

(Same pattern - back in D)

\[\text{C7} \quad 8\text{fr.}\]

\[\begin{array}{c}
\text{G}3 \\
\text{C}3 \\
\text{E}3 \\
\text{A}3
\end{array}\]

(Same pattern as before - down 2 frets)

\[\text{D7} \quad 10\text{fr.}\]

\[\begin{array}{c}
\text{G}3 \\
\text{G}3 \\
\text{B}3 \\
\text{E}3
\end{array}\]

(Same pattern - back in D)

\[\text{F5} \quad 8\text{fr.}\]

\[\begin{array}{c}
\text{G}5 \\
\text{B}5 \\
\text{D}5 \\
\text{A}5
\end{array}\]

\[\text{A}\]

(Continue pattern in D)
Minor Blues

E7(#9)     F9      E7(#9)   Am7      E7(#9)

Intro

Arequ    Dm9

Am7      E7(#9)   F9      E7(#9)   Am7      E7(#9)

Am Chorus

Repeat 3x

Bbm Chorus

Bbm7     Em7

Repeat 3x

Bm Chorus

Bm7     Em7

Repeat 3x

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www.learnandmaster.com/bluesresources
Mojo

Jam Along Songs

Jam Along
CD - Track 11

E5

E5  D9  E5

E5

E5  D9  E5

A5

A7  Asus  A7

E5

E5  D9  E5

B7  C2  B7  E7  B7(#9)

Blues Guitar with Steve Krenz

www.learnandmaster.com/bluesresources
One Armed Bandit

\[\text{Intro}: Bb7 \ A^7 \ Ab13 \ Bb7 \ Ab13 \ Bb7 \ Ab13 \ Bb7 \ Ab13 \ Bb7 \ Ab13 \ Bb7 \ Ab13\]

(drums)

\[\text{Chorus}: Bb7 \ Ab13 \ Bb7 \ Ab13\]

(repeat previous measure)

\[\text{Eb7} \ \text{Db13} \ \text{Eb7} \ \text{Db13}\]

(continue pattern in Eb)

\[\text{Bb7} \ \text{Ab13} \ \text{Bb7} \ \text{Ab13} \ \text{Bb7} \ \text{Ab13} \ \text{Bb7} \ \text{Ab13}\]

(Pattern in Bb)

\[\text{Cm7} \ \text{F7} \ \text{Bb7} \ \text{Ab7} \ \text{Gb7} \ \text{F7}\]

\[\text{Interlude}: Bb7(\#9)\]

\[\text{Eb7} \ \text{Bb7(\#9)}\]

\[\text{Bb7} \ \text{A7} \ \text{Ab7} \ \text{G7}\]
Jam Along Songs

Cm7  F7  Bb7  Ab7  Gb7  F7

D.S.

(Go back to Chorus)

Solos

Bb7 Ab13  Bb7Ab13

E♭7  Db13  E♭7  Db13  Bb7  Ab13  Bb7  Ab13  Bb7  Ab13  Bb7  G7

Cm7  F7  Bb7  Ab7  Gb7  F7

Ending Chorus

Bb7 Ab13  Bb7 Ab13

E♭7  Db13  E♭7  Db13

Bb7  Ab13  Bb7  Ab13  Bb7  Ab13  Bb7  G7

Bb7(#9)

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Really Slow 12/8 Blues

Chorus

B7 B+ E7 A7 E7 Bm7 E7

A7 A# ♭ E9

F#m7 B7 E7 E/G# A7 A# ♭ B7 B7(#9)

Ending

E7 E/G# A7 A# ♭ B7 D9 D7 ♭ E9

Drum Fill
Slide on Over

This is a good song to practice the Boogie-Woogie 5ths pattern covered in Session 2.

Boogie-Woogie 5ths Pattern

(continue pattern)

Bridge

To Chorus

To Bridge

Blues Guitar with Steve Krenz

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### Jam Along Songs

<table>
<thead>
<tr>
<th>Chorus</th>
<th>Bridge</th>
<th>Chorus</th>
<th>Bridge</th>
<th>Chorus</th>
<th>Chorus</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bars</td>
<td>8 bars</td>
<td>8 bars</td>
<td>8 bars</td>
<td>16 bars</td>
<td>32 bars</td>
</tr>
<tr>
<td>Full Band</td>
<td>Breaks</td>
<td>Full Band</td>
<td>Breakdown</td>
<td>Buildup</td>
<td>Full Band</td>
</tr>
</tbody>
</table>

---

**Blues Guitar with Steve Krenz**

- [www.learnandmaster.com/bluesresources](http://www.learnandmaster.com/bluesresources)
Slow Burn

Chorus

E7(#9)

Bridge

G5

A5

G5

E7(#9)

B7

Blues Guitar with Steve Krenz

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Jam Along Songs

Blues Guitar with Steve Krenz

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Up Shuffle

Intro

\[ \text{G7} \quad \text{D} \quad \text{E} \quad \text{Eb} \quad \text{F} \quad \text{Ab} \quad \text{F#} \]

(continue same pattern)

Chorus 1

\[ \text{G13} \quad \text{C9} \]

Chorus 2

\[ \text{G7} \quad \text{Am7} \quad \text{D7} \quad \text{G} \quad \text{Bb13} \quad \text{A13} \quad \text{Ab13} \]

Repeat 3x

Chorus 3

\[ \text{G7} \quad \text{C9} \]

Ending

\[ \text{Am7} \quad \text{D7} \quad \text{G} \quad \text{Ab13} \quad \text{G13} \]

(Guitar Fill)
Working the Beat

Intro
James Brown Funk

(Drum Hit)
(repeat previous measure)

Chorus

Bridge

Cm7

Repeat 3x

To Intro

D.S. al Coda
(take repeat)
Jam Along Songs

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Blues Guitar with Steve Krenz

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Learning the 3rds, 5ths, & 7ths

This is the answer key to the worksheet in Session 2 on page 24.

<table>
<thead>
<tr>
<th>KEY</th>
<th>ROOT</th>
<th>3RD</th>
<th>5TH</th>
<th>7TH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of C</td>
<td>C</td>
<td>E</td>
<td>G</td>
<td>B</td>
</tr>
<tr>
<td>(Keys with Flats)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of F</td>
<td>F</td>
<td>A</td>
<td>C</td>
<td>E</td>
</tr>
<tr>
<td>Key of Bb</td>
<td>Bb</td>
<td>D</td>
<td>F</td>
<td>A</td>
</tr>
<tr>
<td>Key of Eb</td>
<td>Eb</td>
<td>G</td>
<td>Bb</td>
<td>D</td>
</tr>
<tr>
<td>Key of Ab</td>
<td>Ab</td>
<td>C</td>
<td>Eb</td>
<td>G</td>
</tr>
<tr>
<td>Key of Db</td>
<td>Db</td>
<td>F</td>
<td>Ab</td>
<td>C</td>
</tr>
<tr>
<td>Key of Gb</td>
<td>Gb</td>
<td>Bb</td>
<td>Db</td>
<td>F</td>
</tr>
<tr>
<td>(Keys with Sharps)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Key of G</td>
<td>G</td>
<td>B</td>
<td>D</td>
<td>F#</td>
</tr>
<tr>
<td>Key of D</td>
<td>D</td>
<td>F#</td>
<td>A</td>
<td>C#</td>
</tr>
<tr>
<td>Key of A</td>
<td>A</td>
<td>C#</td>
<td>E</td>
<td>G#</td>
</tr>
<tr>
<td>Key of E</td>
<td>E</td>
<td>G#</td>
<td>B</td>
<td>D#</td>
</tr>
<tr>
<td>Key of B</td>
<td>B</td>
<td>D#</td>
<td>F#</td>
<td>A#</td>
</tr>
<tr>
<td>Key of F#</td>
<td>F#</td>
<td>A#</td>
<td>C#</td>
<td>E#</td>
</tr>
</tbody>
</table>

Playing Tip

The ability to recall without hesitation the 3rd, 5th, and 7th of any key is one of the most important real-world playing skills you will ever learn. Practice saying them from memory as you go throughout your day.
# Learning the Blues Notes

This is the answer key to the worksheet in Session 2 on page 25.

<table>
<thead>
<tr>
<th>KEY</th>
<th>FLATTED 3RD</th>
<th>FLATTED 5TH</th>
<th>FLATTED 7TH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of C</td>
<td>Eb</td>
<td>Gb</td>
<td>Bb</td>
</tr>
</tbody>
</table>

(Keys with Flats)

| Key of F  | Ab          | Gb          | Bb          |
| Key of Bb | Db          | Fb          | Ab          |
| Key of Eb | Gb          | Bbb         | Db          |
| Key of Ab | Gb          | Ebb         | Gb          |
| Key of Db | Fb          | Abb         | Cb          |
| Key of Gb | Bbb         | Db          | Fb          |

(Keys with Sharps)

| Key of G  | Bb          | Db          | F           |
| Key of D  | F           | Ab          | C           |
| Key of A  | C           | Eb          | G           |
| Key of E  | G           | Bb          | D           |
| Key of B  | D           | F           | A           |
| Key of F# | A           | C           | E           |
Credits & Thanks

Credits

Executive Producer: Gabriel Smith
Producer/Author: Steve Krenz
Director: Cameron Powell
Special Guests: Johnny Hiland, Jack Pearson
Musicians: Dino Pastin, Tony Marvelli, Chris Tyrrell
Camera Operators: Cameron Powell, Andy Reuter, Paul Williams, Adam Winfrey
Teleprompter Operator: Jamie Holmes
Editors: Adria Haley, Cameron Powell
Chief Audio Engineer: Charley Hubbs
Live Audio Tracking Engineer: Matthew Coxey
Graphic Design/Photography: Cameron Powell
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Thanks

I am profoundly thankful to the Lord for the opportunity to be a part of this amazing endeavor. I am daily humbled and honored to be a part of it.

Thanks to my amazing wife for her unwavering support during incredible trials and my wonderfully talented boys in which I am so proud. Thanks to my parents for all those years of guitar lessons and to the best guitar teacher I ever knew—Johnny Frisco.

Thanks to all my coworkers at Legacy Learning Systems and their commitment to put out quality educational materials. Thanks especially to Cameron Powell for endless, frustrating hours of editing and dealing with my numerous strengths and weaknesses—your work helped make this an excellent project.

A special thanks to Gabriel Smith, my co-laborer in this work. Your friendship, support of my efforts, and heart for education have truly brought “dreams within reach” for countless people all over the world.

Thanks to Dino Pastin, Chris Tyrrell, and Tony Marvelli for an incredible day at the Rutledge making music and to Jack Pearson and Johnny Hiland for your graciousness in sharing during the interviews.

A final thank you to the amazing friends that are part of our Learn & Master Guitar family. Your support, encouragement, and thirst for learning are a daily joy to me. I have had the privilege of meeting some of you and I look forward to meeting more of you in the future. Stay tuned for future guitar events!

A personal note...

Thank you to everyone for their patience as I wrestled to get out this course. As many of you know, my wife was diagnosed with advanced breast cancer just weeks after we began the work for this project. Thus began a road that many of you reading this know all too well, of countless doctors appointments, scans, hope, despair, and months of chemotherapy. As I am writing this we are still very much in this struggle but we have never been so aware of and blessed by the support from our family, church, and friends like you. Thank you.

Steve Krenz