MEL BAY PRESENTS
101 BLUES GUITAR TURNAROUND LICKS
BY LARRY MCCAUBE
MEL BAY PRESENTS

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By Larry McCabe

A recording of the music in this book is now available. The publisher strongly recommends the use of this recording along with the text to insure accuracy of interpretation and ease in learning.
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Introduction

Why has the blues suddenly captured the allegiance of so many new fans? Undoubtedly, the uninspired commercial music that saturates the airwaves has caused many people to turn off the dial and search elsewhere for better music. But there must be other reasons, too, because the boom in blues recordings has been accompanied by an unprecedented increase in blues festivals, awards ceremonies, publications, and related activities and events.

No, it is not merely the onslaught of imitation music that has caused people to discover the blues. The fact is, people listen to the blues because it offers a frank portrayal of life’s daily concerns: Love, hurt, compassion, indifference, joy, sorrow, humor, sadness, contentment, restlessness, loving, cheating, kindness, evil, freedom, constraint, and other feelings, emotions, issues and circumstances that affect everyone, everyday, everywhere.

Guitarists have long known that the blues is the common denominator that makes musical cousins out of all country, jazz, folk, rock and soul players. Almost every spontaneous gathering of musicians features a blues jam-session, where everybody “comes home” to the blues to communicate in a shared language.

A number of fine instructional books are now available to anyone who wants to learn to play blues guitar. Still, materials dealing with blues turnaround licks are all but nonexistent. This book aspires to fill the gap in the literature while helping aspiring blues guitarists master this very important aspect of improvising.

Larry McCabe
Tallahassee, Florida
How to Use This Book

This book contains a collection of 101 blues turnaround licks for the guitar. Primarily for the electric guitar, the music can also be played on an acoustic guitar that has an unwound G string. Each lick is presented in both notation and tablature, with most of the examples written in C for the sake of uniformity and ease of comparison. Because the licks are not graded, the student may learn the examples in any order. The licks in this book may be played in literally thousands of existing tunes; this accessibility allows ambitious students to play along with records right from the beginning.

New students should study the introductory section of this book to learn about chord turnarounds, blues progressions, transposing, timing, and other fundamentals. Students who participate in the creative projects on page 9 will find many records to play along with, and will also discover many excellent guitarists who are neglected by the "top forty" method of radio and television programming.

Besides providing a great foundation for learning the art of blues phrasing, most of the turnaround licks also work as introductions. Experienced guitarists will find this book to be an invaluable reference that is overflowing with ideas for live performance.

On the recording, the turnaround licks are isolated on one track while accompaniment is provided by bass and drums on the other track. In my own teaching, I have found companion recordings to be a great help in accelerating the learning process.

TO THE TEACHER

A reminder to teachers: it is in the hands of our young students that we place the honor and responsibility of carrying forward the great musical traditions. Let us remember that as teachers, it is our professional duty to teach not only good music, but also to discourage the infatuation with those negative forms of entertainment that are passed off as music to our younger generation.
Typical Blues Progressions

Most blues songs are written to a chord progression that is played for a pre-determined number of measures with several repetitions. The most common blues form is known as the twelve-bar blues. A standard variation on the twelve-bar blues is the eight-bar blues. Eight-bar blues songs are usually written in a major key; twelve-bar blues tunes may be written in either a major or a minor key.* The following blues progressions illustrate these fundamental blues forms.

**Twelve-bar blues in C major**
- C7
- C7
- C7
- C7
- F7
- F7
- C7
- C7
- G7
- G7
- C7
- C7

**Twelve-bar blues in C minor**
- Cm7
- Cm7
- Cm7
- Cm7
- Fm7
- Fm7
- Cm7
- Cm7
- Gm7
- Fm7
- Cm7
- Cm7

**Eight-bar blues in C major**
- C7
- G7
- F7
- F7
- C7
- G7
- C7
- C7

Variations on these blues progressions may be found on page 45.

The Turnaround

A *turnaround* is a chord progression found at the end of a phrase or section of music. The turnaround chords generate action while providing a harmonic connection to the beginning of the next phrase or section. The above blues progressions are often played with a chord turnaround in the final two bars (see the next page).

A guitar lick played over a chord turnaround is known as a *turnaround lick*. As you work through this book you will develop a comprehensive vocabulary of blues turnaround licks that may be applied to a countless number of songs and performance situations.

* Whether played in a major or a minor key, most traditional blues songs feature the liberal use of the flatted third tone (E♭ in the key of C) in the melody. The flatted third is known as a “blue note.” Another non-major scale tone found in most blues melodies is the flatted seventh (B♭ in the key of C), also called a blue note. You will find many flatted thirds and flatted sevenths in the turnaround licks in this book.
Chords for Blues Turnarounds

The following chord turnarounds are used in the last two bars of many blues progressions. Almost all of the turnaround licks in this book sound good with chord turnaround #1; many of the licks are compatible with several of the turnaround progressions. For best results, record the eight chord turnarounds, then play a number of licks over each one to find melody/chord combinations that you like.

**Major-key turnaround chords**

1. C7 F7 C7 G7
2. C C7 F7 Fm7 C A♭7 G7
3. C C7 F7 Fm6 C G7
4. C C7 F7 A♭7 C7 G7
5. C E♭ E♭ D♭ C G7
6. C C7 C♭ G7 C A♭7 G7

**Minor-key turnaround chords**

7. Cm7 Fm7 Cm7 G7
8. Cm7 Fm7 Cm7 Gm7
9. Cm7 Cm7 G7
10. Cm7 Fm7 A♭7 G7

Mel Bay's *Deluxe Encyclopedia of Guitar Chords* contains many voicings for each of the above chords.
The Roman Numeral Chord System

The Roman numeral system is a chord numbering system that helps musicians understand how chords function. Assigning a numerical identification to each chord makes it easy to transpose chord progressions, and allows musicians to hear and identify universal relationships between chords in any key.

We will learn the Roman numeral system by identifying the main chords in the key of C major: C, F, and G7. In the key of C, the C chord is known as I because its root tone is the first tone in the corresponding scale (the C major scale). The F chord functions as IV because its root is the fourth note in the C scale. That leaves us with only the G7 chord to label. The identification for G7 will require two characters—one for the position of the chord root in the C scale (V), and one for the chord type (7); thus, the G7 chord is called the V7 chord in the key of C.

It is important to realize that the function of a given chord is determined by the key of the moment; for example, the C chord is I in the key of C, IV in the key of G, V in the key of F, bVI in the key of D, II in the key of Bb, and so on.

The tonality of the blues is rather unique. In the major-key blues, the three main chords are usually voiced as dominant chords; therefore, the main chords for a blues tune in C major are C7 (I7), F7 (IV7), and G7 (V7). These dominant chords produce the dissonant, "bluesy" harmony which is a main characteristic of the style.

Applying Roman numerals to the basic twelve-bar progression in C major (page 5), we can now sketch a model blues progression that can be transposed to any major key:

```
I7  I7  I7  I7
/ / / / / / / / / / / / /
IV7 IV7 I7 I7
/ / / / / / / / / / / / /
V7 V7 I7 I7
/ / / / / / / / / / / / /
```
The 12/8 Blues Shuffle

The blues licks in this book are played in 12/8 time. 12/8 is the meter most closely associated with the blues. 12/8 time is counted out in four eighth-note triplet units per measure:

1 and a 3
2 and a 3
3 and a 3
4 and a 3

12/8 songs have a triplet feel. Often, tunes with a triplet feel are played with a shuffle rhythm which consists of either of the following variations:

**SHUFFLE RHYTHM #1**

\[\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet}\]

**SHUFFLE RHYTHM #2**

\[\text{\textbullet} \quad \text{\textbullet} \quad \text{\textbullet}\]

The best way to learn to recognize the 12/8 beat and the shuffle rhythm is to listen to the drummer on some blues recordings (see page 46). The cymbal work will usually make it easy for you to identify these rhythms. Also, the optional companion recording for this book is very helpful.
Creative Projects for the Music Student

The following projects and activities will help students learn to apply the guitar licks in this book to popular blues recordings and live performance situations.

1. Using a tape recorder with pitch control, play each turnaround lick in several keys.

2. There are three model blues progressions on page 5. Using manuscript paper, transpose each of these chord progressions to all twelve keys.

3. Again using your manuscript paper, transpose each of the turnarounds on page 6 to all twelve keys.

4. Transpose each of the model blues progression on page 45 to all twelve keys.

5. Apply what you have learned by playing some of your favorite turnaround licks along with blues recordings.

6. After you gain some experience playing the turnarounds in this book, try to transcribe some turnarounds from some of your favorite blues recordings.

7. Compose several original blues turnaround licks each week. Transpose each lick to all twelve keys.

8. Immerse yourself in blues-related activities. Suggested activities:
   a. Subscribe to a blues magazine.
   b. Join a blues society, if there is one in your area.
   c. Build a library of blues recordings and books.
   d. Study the history of the blues.
   e. Attend a blues concert.
   f. Form a blues band.
Guide to Symbols and Notation

SLIDE UP

Slides are indicated by a diagonal line.

1. Fret, then pick the note that precedes the slide up symbol.

2. Without releasing finger pressure, "slide" (move) the fretting finger up the fingerboard to sound the next note.

3. Pick only the first note.

SLIDE DOWN

1. Fret, then pick the note that precedes the slide down symbol.

2. Without releasing finger pressure, "slide" (move) the fretting finger down the fingerboard to sound the next note.

3. Pick only the first note.

SLIDE UP FROM NO SPECIFIC PITCH

1. This slide does not have a specific "point of departure," - only a "destination."

2. Fret a note "somewhere" on the same string as the written note that follows the slide up symbol. The first note must be lower in pitch (usually 1, 2, or 3 frets lower) than the note that follows the slide up symbol.

3. Pick the first note, then, without releasing finger pressure, "slide" the finger up the fingerboard to sound the written note.

4. Pick only the first note. The written note will be sounded by the slide itself.
FALL - OFF

1. Here, we have a specific "point of departure," but no specific "destination."

2. Fret, then pick the note that precedes the *slide down* symbol.

3. After picking the note, keep finger pressure on the string while moving the fretting finger down the string (towards the lower-pitched notes) several frets.

4. Allow the sound of the slide to die out after sliding down several frets.

HAMMER-ON

1. The *hammer-on* is indicated by a curved line connecting a note to a higher-pitched note.

2. Fret, then pick the note that appears at the left of the curved line.

3. Without picking again, "slam" (hammer) the indicated fretting finger down to sound the note that appears at the right of the curved line.

PULL-OFF

1. The *pull-off* is indicated by a curved line connecting a note to a lower-pitched note.

2. Fret the note that appears at the left of the curved line. At the same time, fret the note that appears at the right of the curved line.

3. Only after fretting both notes, pick the first note.

4. After picking the first note, *pull* the fretting finger away (release contact) from the note in a way which causes the next note to sound without picking again.

The *pull-off* is best achieved by "snapping" the finger away from the string with a sideways motion, rather than merely lifting the fretting finger from the note.
VIBRATO

Vibrato, the expressive, quivering sound of a note fluctuating in pitch, may be achieved by using either of the following techniques:

1. After fretting and picking the note, "roll" the fretting fingertip back and forth, behind the fret, in a straight line with the neck of the guitar. The motion may originate from the wrist, the hand, or a combination of the two; however, the fingertip should "roll" rather than travel or move along the length of the string.

   - OR -

2. After fretting and picking the note, bend (push) the string very slightly to raise its pitch, and then allow the fretting finger to return to normal pitch position. Do this (bend slightly, then release) several times.

With this method, the finger is more or less "shaking" the string while executing a series of "mini-bends."

The fluctuation in pitch that results from vibrato is not - and cannot be - measured by exact distance. Method #1 above tends to be used for a subdued type of vibrato, and method #2 can be used for a variety of vibrato sounds ranging from fairly mild to wildly exaggerated.

FINGERING

The suggested fingerings will help the guitarist find the best playing position for each example. Fingerings are as follows:

1 = Index finger  2 = Middle finger
3 = Ring finger    4 = Little finger
GRACE NOTES

Used to add embellishment and expression, a grace note is played so rapidly that it takes up no time in the music.

The note that follows a grace note is usually sounded by sliding, hammering-on, or pulling-off.

STACCATO NOTES

A staccato note is carried for about half of its written time value. Clearly detached from the note that follows (if any), a staccato note is often played with a sharply punctuated attack. To produce a staccato sound on the guitar, release finger pressure after picking the note, but maintain finger contact with the string.

STRING BENDS

String bending is also known as “pushing,” “stretching,” or “pulling.” The most basic type of bend is the grace note bend. The grace note bend is executed as follows:

1. Fret, then pick the note to be bent.
2. Then, rapidly bend the string sideways up to the desired pitch.

Different players use different methods to execute string bends. I recommend pushing bends on the top four strings towards the bass strings, and pulling bends on the two low strings towards the treble strings.

The parenthesized note in the tablature shows the pitch of the bent note, and also helps to distinguish the bend from a hammer-on.

Some string bends are shown by notation that is different than the notation used for the grace note bend. The following section discusses these special types of bends.
SPECIAL TYPES OF BENDS

1. Fret the F note with the third finger on the tenth fret of the third string.

2. Pick the F note, then bend up to sound like G according to the rhythmic value of the music.

3. After the G note sounds, silently release the bend before picking the F note which precedes E♭.

SEE #10 and #15

The parenthesized note in the tablature shows the pitch of the bent note, and also distinguishes the bend from a hammer-on.

1. After playing the first two notes, fret the F note with the third finger at the tenth fret of the third string.

2. Bend the F note up to sound like G according to the rhythmic value of the music.

3. Without picking again, release the bend back to stationary position. This will sound the F note which follows G.

SEE: #45 and #46
SPECIAL TYPES OF BENDS, CONTINUED

1. Fret the A note at the fifth fret of the first string with the third finger.

2. Without picking the string, pre-bend the string up to the pitch of B♭. (Of course, the first several times you do this you will need to test the sound of the bend to be sure that it is in the right place.)

3. Pick the pre-bent string to sound the B♭ note; then, without picking again, release the bend to sound the A note according to the rhythmic value of the music.

SEE: #12

Important: "Release the bend" does not mean to let go of the string in a manner that stops the sound. Rather, it means to move the bending finger back to its usual position ("stationary position") while the note continues to sustain.

1. Fret the D note with the third finger at the seventh fret of the third string.

2. Pick the third string, then bend the D note up to sound like E according to the rhythmic value of the music.

3. Holding the bent string at the E pitch, play the G note on the second string.

4. After the G note has been played, pick the bent note (E), then release the bend to sound the D note. At this point, your fretting finger will be back in stationary position at the seventh fret of the third string.

SEE: #59.
CLOSED-POSITION
BLUES
TURNAROUND
LICKS

Stevie Ray Vaughan  Photo by Dave Ranney, Wichita Blues Society
10
OPEN-STRING
BLUES
TURNAROUND
LICKS

Stevie Ray Vaughan
Photo by Dave Ranney, Wichita Blues Society
# Additional Blues Progressions

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<tr>
<td>G7 (V7)</td>
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For best results, learn each progression in several keys. The turnarounds on page 6 may be used to modify these progressions.
Sources for Blues Recordings

Perhaps you live in a town where you are able to purchase blues albums from your local record shop. If not, each of the following mail-order suppliers and record companies carries a fine selection of blues albums.

CADENCE MAGAZINE
Cadence Building
Redwood, NY 13679

DELMARK RECORDS
4121 N. Rockwell
Chicago, IL 60618

ELDERLY INSTRUMENTS
1100 N. Washington
PO Box 14210
Lansing, MI 48901

ROOSTER BLUES RECORDS
Stackhouse/Delta Record Mart
232 Sunflower Avenue
Clarksdale, MS 38614

ROOTS 'N RHYTHM
6921 Stockton Ave.
El Cerrito, CA 94530

ROUNDUP RECORDS
1 Camp Street
Cambridge, MA 02140
101 Blues Guitar Turnaround Licks on tape!

- 101 tracks of recorded music on a quality stereo tape to make learning more efficient and enjoyable.
- Tape includes note-for-note playing of each lick in the book.
- Full band—bass, guitar and drums.
- **Split-track** format isolates guitar licks on one channel with both the bass and drums on the other channel. This format provides several options: 1) turn off the guitar to hear only the bass and drums; 2) listen to the guitar only; or 3) play along with the stereo tape.
- Tuning notes at the beginning of the tape to assist play-along.
- Affordable—costs less than one private guitar lesson!

To purchase tape, see your local music dealer, or contact Mel Bay Publications, Inc., P.O. Box 66, Pacific, MO 63069-0066.

**Other Mel Bay Titles by Larry McCabe**

- Blues Band Rhythm Guitar
- Blues, Boogie and Rock Guitar
- Country Lead Guitar
- You Can Teach Yourself® Song Writing
- 101 Blues Patterns for Bass Guitar
- 101 Nashville Style Country Guitar Licks

Freddie King

Photo by Doug Fulton