An emphasis on the essentials of blues:
- chord changes,
- scales,
- rhythms,
- turnarounds,
- phrasing,
- soloing,
- and examples

Plus 10 rhythm tracks for soloing and improvising.
Essential Blues Guitar
An emphasis on the essentials of blues: chord changes, scales, rhythms, turn arounds, phrasing, soloing, and examples plus 10 rhythm tracks for soloing and improvising
by Dave Celentano

Cover photo - Ed Ouellette
Cover photo layout - Shawn Brown
Music notation - Dave Celentano
Pasteup - Ken Warfield
Layout & Production - Ron Middlebrook

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Introduction

This book is the result of over 15 years teaching experience which has allowed me to fine tune these ideas to what you now hold in your hands. I've placed an emphasis on the essentials of blues: chord changes, scales, rhythms, turn arounds, phrasing and soloing. My goal is to get you playing one of America's truly original art forms as soon as possible.

The accompanying CD features lots of examples and ten rhythm tracks for the student to practice soloing and improvising over. I've also played a short solo on each rhythm track to demonstrate the possibilities. These solos are included in tablature.

Contents Of CD

Track  #1 Introduction (music)  #25 Call & Respond (dialog)
#2 Introduction (dialog)  #26 Call & Respond (music)
#3 Tuning notes  #27 Rhythm Tracks (dialog)
#4 Rhythm #1 (dialog & music)  #28 "Rockin' Blues" rhythm & solo (music)
#5 Rhythm #2 (music)  #29 "Rockin' Blues" rhythm only (music)
#6 Rhythm #3 (music)  #30 "Double The Blues" rhythm & solo (music)
#7 Rhythm #4 (music)  #31 "Double The Blues" rhythm only (music)
#8 Rhythm #5 (music)  #32 "B.B.'s Blues" rhythm & solo (music)
#9 Turnaround #1 (dialog & music)  #33 "B.B.'s Blues" rhythm only (music)
#10 Turnaround #2 (music)  #34 "Moore Or Less" rhythm & solo (music)
#11 Turnaround #3 (music)  #35 "Moore Or Less" rhythm only (music)
#12 Turnaround #4 (music)  #36 "Swing It" rhythm & solo (music)
#13 Turnaround #5 (music)  #37 "Swing It" rhythm only (music)
#14 Turnaround #6 (music)  #38 "Rainy Jazz Blues" rhythm & solo (music)
#15 Turnaround #7 (music)  #39 "Rainy Jazz Blues" rhythm only (music)
#16 Turnaround #8 (music)  #40 "A.K. Special" rhythm & solo (music)
#17 Turnaround #9 (music)  #41 "A.K. Special" rhythm only (music)
#18 Turnaround #10 (music)  #42 "Commercial Blues" rhythm & solo (music)
#19 Turnaround as intro (dialog)  #43 "Commercial Blues" rhythm only (music)
#20 Turnaround intro #1 (music)  #44 "Blues Delight" rhythm & solo (music)
#21 Turnaround intro #2 (music)  #45 "Blues Delight" rhythm only (music)
#22 Turnaround as ending (dialog)  #46 "Blues With Hair" rhythm & solo (music)
#23 Turnaround ending #1 (music)  #47 "Blues With Hair" rhythm only (music)
#24 Turnaround ending #2 (music)  #48 Closing (music & dialog)
Bio

Dave graduated from G.I.T. (Guitar Institute of Technology, Hollywood, California) in 1986. Since then he’s written thirteen guitar instruction books for Centerstream Publications, performed on seven Starlicks instructional videos, transcribed numerous guitar tablature books for Hal Leonard Publications, performed over fifty clinics for D'Angelico strings and WRC electric guitars (Wayne R. Charvel), conducted several two hand tapping clinics at G.I.T and received a recording contract for his band 'Sir Real' in Japan.

Currently, Dave is recording a new CD with Sir Real and instructing guitar in the Los Angeles area at Grayson's Tunetown in Montrose, Dr. Music in Pasadena and Pasadena City College.

Acknowledgments

Thanks to Grayson's Tunetown, Dr. Music, Frank Green at D'Angelico strings, Jim Sullivan and Devin Thomas at Southwest Sound, Steve Whitaker (for the guitar and amp), Phil Bres (for the 'Greeny' CD), all my students, my wife Kris, and Mom & Dad.
Notation Legend

Tablature explanation.

Horizontal lines = strings.
Numbers on lines = frets to place fingers in.
Numbers under tablature = left hand fingers.

<table>
<thead>
<tr>
<th>strings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>5</td>
</tr>
<tr>
<td>6</td>
</tr>
<tr>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>fingers:</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>1</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>4</td>
</tr>
</tbody>
</table>

fingers = left hand fingering.

H = hammer on
P = pull off
SL = slide

---
= vibrato. Gently shake the string back and forth.

\( \) = micro bend. Less than a half step bend.

\( \uparrow \) = half step string bend

\( \uparrow \) = full step string bend

\( \uparrow \) = one and a half step string bend

R.B. = reverse bend. First, bend the string up, then pick it and let it down.
It should sound like a cat meow.
Tone and Equipment

A prerequisite for playing the blues is getting a good tone. Nothing comes close to the sound of a good quality electric guitar played through a tube amplifier. The velvet hammer sounds of a Gibson Les Paul or chiming tones of a Fender Stratocaster for instance. Just take a look at most blues guitarists and you'll find a Gibson or Fender slung over his or her shoulder. Although I'm bias in this direction, there's a lot of other decent guitars on the market and most music stores carry some of these.

As for amplifiers, there's two different types: tube and transistor (solid-state). The tube amp gives a warmer, rounder tone and distorts slightly when you crank it up. The transistor amp has a clean and sometimes abrasive tone. The transistor amp usually has a gain over drive channel which adds a lot of distortion. This can kill a great blues tone if used in excess. Remember, your looking for a big warm sound.

Thicker strings also help in getting a fatter tone and more sustain. Try stepping up to a heavier string gauge. If you're currently using .009s step up to .010s, etc. It's rough on the finger tips but it's worth it. Think how Stevie Ray Vaughn's fingers must have felt with those .013s he was using!

Here's a list of the equipment I used on the CD recording for this book:

• Gibson Les Paul Standard - All Solos
• Fender American Stratocaster - All Rhythms
• Yamaha Bass
• Fender tube amplifier
• Peavey solid state amplifier

I played through the Fender tube amp for all the solos except "Commercial Blues" and "Rockin' Blues", which I used the Peavey solid state amp. Boy, can you hear a difference!
12 Bar Blues Chart

The majority of blues songs follow the twelve bar pattern illustrated below which is repeated throughout the song. Try substituting these chords with the ones on the following two pages. Begin with a simple rhythm of four even down strums per bar, allowing you to focus on the chords and transitions. Once your left hand can grab the chords quickly, then work on cooler strum rhythms with the right hand.
Common Chord Voicings

For I, IV & V Chord In A

Alternative chord voicings and substitutions breath new life and color into rhythm parts. Because of limited space in this book I've listed only chords from the key of 'A'. Below are a variety of chord options for the I chord (A7), IV chord (D7) and V chord (E7). Get familiar with these and use them in the twelve bar blues outline from the previous page.

Dominant chord forms for A7 (I chord):

Alternative substitutes for A7 chord:
Dominant chord forms for D7 (IV chord):

- D7
- D7/F#
- D7/A
- D9
- D9/C
- D9/F#
- D13
- E7
- E7/F#
- E7/A
- E7/B
- E9
- E9/D
- E9/G#

Alternative substitutes for D7 chord:

- 10fr.
- 5fr.
- 10fr.
- 10fr.
- 7fr.
- 11fr.
- 7fr.
- 9fr.
- 10fr.
- 5fr.

Dominant chord forms for E7 (V chord):

- E7
- E7/F#
- E7/A
- E7/B
- E7/D
- E7/G#
- E9
- E9/D
- E9/G#

Alternative substitutes for E7 chord:

- 12fr.
- 2fr.
- 7fr.
- 5fr.
- 12fr.
- 12fr.
- 9fr.
- 5fr.
- 7fr.
Below is a chart of the standard 12 bar blues and nine common variations. Each is written to read from left to right. The top line illustrates the simplest form of the blues, while each following variation adds something new. A few even sound jazz/blues. Use this chart to analyze the contrast between different styles of blues.

Begin by using a single down strum on each beat (indicated by the rhythm slash /). Once you feel comfortable changing from chord to chord try elaborating on the strum.

Basic form

First Phrase | Second Phrase | Third Phrase
---|---|---

Variations

First Phrase | Second Phrase | Third Phrase
---|---|---

#1

#2

#3

#4
Here's a listing of all the chords used in the chart above in order of occurrence.

A7

D7

E7

F7

D#dim

F#m7

Bm7

E9

Cm7

B♭7

F#7

B7

C7

A#7

C#m7

F9
Scales Used for Playing the Blues

For the most part blues is considered to be major in chord structure, but is often heard with minor sounding scales played over it. This creates the colorful 'outside' tones associated with the blues. There's five scales that work nicely:

1) Minor Pentatonic
2) Major Pentatonic
3) Blues
4) Dorian
5) Mixolydian

These scales can be used exclusively or in combination with each other. Diagrammed below are these five scales and the five different positions associated with each one. For comparison I've put them all in the key of 'A'.

Although the scales are diagrammed in the key of 'A', they can be played in all other keys as well. First, you must know all the notes on the low 'E' string. Second, move the scale pattern up or down the neck so that the circled root note is on the root of the new key.

EXAMPLE-

To play G Dorian:
1.) Find G on the low 'E' string. It's at the 3rd fret.
2.) From A Dorian move pattern #2 back two frets so the root note (circled) is on G. Since you moved pattern #2 back two frets, the remaining four patterns also move back two frets.

To play C minor pentatonic:
1.) Find C on the low 'E' string. It's at the 8th fret.
2.) From A minor pentatonic move pattern #2 up three frets so the root note (circled) is on C. Since you moved pattern #2 up three frets, the remaining four patterns also move up three frets. This works for all scales.
Minor Pentatonic

key of A

note: circled dots are the root notes 'A'.

pattern #1

pattern #2

pattern #3

pattern #4

pattern #5
Major Pentatonic

Key of A

Pattern #1

Note: circled dots are the root notes 'A'.

Pattern #2

Pattern #3

Pattern #4

Pattern #5
Blues Scale

key of A

note: circled dots are the root notes 'A'.

pattern #1

pattern #2

pattern #3

pattern #4

pattern #5
Dorian
key of A

Pattern #1

Note: circled dots are the root notes 'A'.

Pattern #2

Pattern #3

Pattern #4

Pattern #5
Mixolydian
key of A

Pattern #1

Note: circled dots are the root note 'A'.

Pattern #2

Pattern #3

Pattern #4

Pattern #5
Natural Minor (Aeolian)  
key of A

Occasionally you'll encounter a blues in minor. The I, IV & V chords are minor 7ths and the scale to use is natural minor (minor pentatonic and blues scales also work nicely). Diagrammed below are all five patterns for A natural minor. Listen to 'Commercial Blues' and 'Rainy Jazz Blues' on the accompanying CD to hear this.

Note: circled dots are the root notes 'A'.
Straight, Shuffle and Twelve/Eight Feel

The three rhythm feels used for blues are the straight feel, shuffle feel and twelve/eight feel. Before moving on in the book make sure you understand and can play all three feels.

**Straight Feel**

The straight feel has a steady and even sound. An eighth note rhythm is usually used and the notes are spaced rhythmically even from each other.

Tap your foot to the beat while picking an even down stroke on each eighth note. Pick when your foot hits the ground and pick when your foot comes up. Repeat this for each set of eighth notes.

To hear the straight feel listen to these jam tracks on the accompanying CD - "Commercial Blues", "Rockin Blues", "Rocket" and "Double the Blues".

---

**Shuffle Feel**

The shuffle feel is relatively similar except for the placement of the second note in every pair of eighth notes. This second eighth note is moved over to the right just before the next note. Instead of an even rhythm, the notes ring long/short/long/short etc..

Usually songs played with a shuffle are written as normal eighth notes but noted at the top of the song with "play with shuffle feel". This is done to simplify the notation.
play with shuffle feel

beat: 1 & 2 & 3 & 4 & etc.

foot: L L L L L L L

To hear the shuffle feel listen to "Moore Or Less" on the accompanying CD.

**Twelve/Eight Feel**

The twelve/eight rhythm is indicated by the time signature at the beginning of the song. It looks like a fraction with the 12 over the 8. The twelve/eight rhythm has twelve beats per bar and each eighth note receives one beat. The notes are usually grouped in three beat divisions and played evenly, with no accents. The grouping of three beats gives the rhythm a triplet feel, but not quite. For triplets the first note of each three is accented (played a little louder), while twelve/eight is not.

Listen to these rhythm tracks on the CD for examples of twelve/eight: "A.K. Special", "Rainy Jazz Blues", "Swing It", and "Real Blues".
Rhythm Riff Variations

Here's five different blues rhythms to learn and master. Your goal is to play each one four times without pausing or stopping. Once you feel comfortable with the rhythm, use it in place of the rhythm guitar on 'Double The Blues' (the 2nd rhythm track/ key of C). For the F chord, move the rhythm down a string so that your fingers are on the 5th and the 4th strings (first finger on the 8th fret). For the G chord, move the rhythm down a string (5th and 4th strings) and up two frets (first finger is on the 10th fret).

These rhythms present a variety of different feels and grooves. Try them all with the straight feel and shuffle feel. This gives you ten different rhythms.

1.) straight feel

```plaintext

1
C
```

```

10 10 12 10 10 12 10 12 10 10 12 10
```


2.) straight feel

```plaintext

1
C
```

```

10 10 12 10 10 12 10 12 10 10 12 10
```


3.) straight feel

```plaintext

1
C
```

```

10 10 12 10 10 12 10 12 10 10 12 10
```


21
4.) shuffle feel

C

```
\[ \text{etc.} \]
```

5.) shuffle feel

C

```
\[ \text{etc.} \]
```

```
Vibrato

The singing quality of the sustained note heard when a guitarist holds a note lies in the vibrato. This is done by slightly altering a note's pitch sharp and flat, like when a singer holds a long note. It injects feeling and emotion in the notes. The technique for vibrato comes from the wrist. Similar to a string bend, you’ll vibrato by gently bending the string up and down ever so slightly, creating a swelling impression.

EXAMPLE:

Plant the 3rd finger on the 2nd string, 8th fret. Next, plant the 1st and 2nd fingers on the same string, just behind the 3rd finger. Butt the 1st and 2nd fingers up to the back of the 3rd so that all three fingers appear to be “glued together”. After picking the note once, bend the string up then release, up and release, up and release, etc. The motion comes from the wrist turning into the bend, not from the fingers pushing up and down. The bend should be less than a half step (the sound of the note one fret higher). This type of vibrato can be added to bends for a nice effect.

Tips for vibrato

1) Vibrato action comes from your wrist, not your fingers.

2) Keep your thumb wrapped over the top of the neck for leverage. Like holding a broomstick.

3) Rest the joint of your index finger (1st finger) that connects to your palm on the bottom of the neck for pivoting.

4) When vibratoing with the 2nd, 3rd or 4th fingers place the other fingers in back as reinforcement. Example: Use the 3rd finger to vibrate and plant the 2nd and 1st fingers on the same string butted up in back of the 3rd. This will give you more control of the vibrato.

5) Most important, vibrato should caress the notes creating an even swelling sound. Gain control by practicing a slow vibrato.

Another form of vibrato is like a violinist or a classical guitarist, where the note is vibratoed back and forth, in a right/left/right/left motion. This is accomplished by letting the thumb go freely from the neck, so the only point touching the guitar is the tip of the finger doing the vibrato. It’s not quite as energetic as the bending vibrato, but does create a subtle feel never the less.
**Turn Arounds**

A turn around is a little musical idea that's typically played on the last two bars of the blues (bars 11 and 12). It makes the solo complete and takes the listener back to the top of the song. All great blues players use turn arounds in some fashion or another. Here's the rule of thumb:

*Start the turn around on the I chord and end on the V chord.*

Below are ten turn around licks in the key of A. You've probably heard of a few of them before. Play through all of them and incorporate your favorites in your solos. These are demonstrated on the accompanying CD.

1.) Here's one of the most popular turn arounds. Like most, this one begins by hitting the root note of the I chord (A7) followed by a descending cromatic line resolving to the I chord, then a short ascending cromatic line to the V chord (E7). Play this over a shuffle or twelve/eight rhythm.

2.) A variation using a descending cromatic line over the I chord (A7) and ending on the V chord (E7). Play this over a shuffle or twelve/eight rhythm.
3.) Here's a Robert Johnson sounding turn around using a stationary root note alternating between a descending bass line. Play this over a shuffle or a twelve/eight rhythm.

4.) Here's an idea using a descending 7th chord. You can almost hear Eric Clapton playing this one. Play this over a shuffle or twelve/eight rhythm.

5.) A cool turn around using a couple descending lines. Play this over a shuffle or twelve/eight rhythm.
6.) A very simple cromatic idea beginning on the root note and walking up to the V chord. Play this over a shuffle or twelve/eight rhythm.

7.) In the minor blues the I, IV, and V chords are minor or minor 7, therefore most of the turn arounds above simply won't sound right. A turn around in minor blues is treated a little differently. It still starts on the I chord (Am7) and ends on the V chord (Em7) but the major 3rd and cromatic lines are avoided. Play this over a shuffle or twelve/eight rhythm.

8.) A double stop idea based on the I chord, followed by an ascending scale idea. The lick resolves on the V chord. Play this over a straight rhythm.
9.) Here's an idea similar to the second turn around, only this is played with the straight rhythm. Keep the rhythm even and steady.

10.) This is a pretty fast turn around using the blues scale instead of cromatic ideas. Play this over a straight rhythm.
Turn Arounds As Intro And Ending

Intro

These same turn rounds make great intros for songs. Start by playing the turn around, when you get to the V chord let it ring for two more beats, then start the song. Check out the examples below and on the CD.

1.)

2.)
Ending

Create an interesting ending to a blues song by using a turn around. They will have to be modified slightly, here's what to do: play up to the first beat of the 2nd bar of the turn around (12th bar in the chord change), then play #I chord to I chord. This can be done with any turn around. Check out the two examples below and on the CD.
Call And Response

Call and response is a way of phrasing licks so that they respond to each other. One sounds as if it asks a question while the next responds back with the answer. When done right you should be able to "hear" the implied chord changes even with no band or accompaniment as back up. One way of accomplishing this is to end each phrase on a chord tone. Chord tones are the notes that make up a chord. Diagrammed below are I, IV, and V chords in B and the corresponding chord tones:

<table>
<thead>
<tr>
<th>Chord</th>
<th>I</th>
<th>IV</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B7</td>
<td>E7</td>
<td>F#7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chord Tones</th>
<th>B, D# , F# , A, G#</th>
<th>E, G# , B, D</th>
<th>F#, A#, C#, E</th>
</tr>
</thead>
<tbody>
<tr>
<td>B, D# , F# , A, G#</td>
<td>1, 3, 5, b7</td>
<td>1, 3, 5, b7</td>
<td>1, 3, 5, b7</td>
</tr>
</tbody>
</table>

Note:-
I've also included the 6th in the B7 chord as an optional note. Although not actually played in the chord, it sure sounds good to end on.

The call and response process goes on back and forth until the last two bars where the turn around enters. Check out the example on the next page and listen to it on the CD. It's played over the rhythm track "Moore Or Less".

"A fool thinks he needs no advice, but a wise man listens to others."
Call & Response

play with shuffle feel

Call  Respond

fingers: 3 3 2 3 3 1 3 1

Call  Respond

3 3 2 3 3 1 3 1

Call

3 3 2 3 3 1 3 1

Respond  Turn around

7 8 9 7 9 7 9

1 2 3 1 3 3 1
Using the Rhythm Tracks

Here's a chart of all ten rhythm tracks on the CD. Use this as a quick reference and to analyze and compare the tracks with one another.

The rhythm tracks are designed for you to practice your soloing with. Over each rhythm I've played a short blues solo to demonstrate what can be done. The solos are transcribed and accompanied by a lesson and analysis of suggested scales to use, rhythm feel and key the song is in. After each solo is played, the song starts again without a solo, leaving the space for you to improvise on.

<table>
<thead>
<tr>
<th>First Phrase</th>
<th>Second Phrase</th>
<th>Third Phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>bar 1</td>
<td>bar 2</td>
<td>bar 3</td>
</tr>
<tr>
<td>#1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I E</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| bar 4        | bar 5         | bar 6        |
| #2           |               |              |
| IV A         |                | I E          |

| bar 7        | bar 8         | bar 9        |
| #3           |               |              |
| IV F         |                | V B          |

| bar 10       | bar 11        | bar 12       |
| #4           |               |              |
| I C          |                |              |

| bar 13       | bar 14        | bar 15       |
| #5           |               |              |
| G7           |                |              |

| bar 16       | bar 17        | bar 18       |
| #6           |               |              |
| A7           |                |              |

| bar 19       | bar 20        | bar 21       |
| #7           |               |              |
| IV E         |                |              |

| bar 22       | bar 23        | bar 24       |
| #8           |               |              |
| IV C         |                |              |

| bar 25       | bar 26        | bar 27       |
| #9           |               |              |
| IV G         |                |              |

| bar 28       | bar 29        | bar 30       |
| #10          |               |              |
| IV A         |                |              |

8 bar blues
Rockin' Blues
rhythm track #1

KEY: E
Suggested scales to use - E minor pentatonic, E major pentatonic, E blues and E dorian.
Rhythm - 4/4 straight feel

A classic example of call and respond. Notice the tension/resolution where one lick leaves you hanging and the next resolves. This builds until the last four bars of the 12 bar cycle where it creates excitement usually with string bends or faster playing.

The rhythm guitar plays a common riff based on the notes in the I, IV and V chords. This is called 'arpeggiating' the chords.
Rockin' Blues (rhythm)

by Dave Celentano

E

A

E

B

E

repeat 4 times

E7

34
Double The Blues
rhythm track #2

KEY: C
Suggested scales to use: C minor pentatonic, C major pentatonic, C blues, C dorian.
Rhythm: 4/4 straight feel

Here's a humorous 50's style blues using double stops to outline each chord. A double stop is two notes played at the same time. Each double stop phrase uses mostly chord tones from the chord written above the corresponding bar. This technique has a 50's sound and Chuck Berry uses this idea in many of his solos including "Johnny B. Goode". They sound best when played with all down stokes to give a more aggressive tone.

The rhythm guitar is played with all down strokes. Try substituting this rhythm with the rhythms from 'Rhythm Riff Variations' earlier in this book.

"Some musicians have something to say while others just have to say something. Which kind of musician are you?"
Double The Blues (rhythm)

by Dave Celentano

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

\[ \begin{array}{l}
\text{1}
\end{array} \]

\[ \begin{array}{l}
\text{G} \quad \text{F} \quad \text{C} \quad \text{G} \\
\text{repeat 4 times}
\end{array} \]

\[ \text{Coda} \]

\[ \begin{array}{l}
\text{Coda}
\end{array} \]
**B.B.'s Blues**

*rhythm track #3*

**KEY: G**

Suggested scales to use: G minor pentatonic, G major pentatonic, G blues, G dorian and G mixolydian.

*Rhythm: fast 12/8 feel*

This solo demonstrates how to use and connect the different scale patterns. The solo begins with a common idea using sliding and sixth intervals in G dorian (pattern #2).

The licks from bars 4 thru 9 are based mostly in G minor pentatonic (pattern #2 and #3) except for the E note in bar 5.

The last half of bar 9 thru bar 15 uses notes from G dorian (pattern #4).

The rest of the solo uses notes from these patterns, with a few exceptions: the B note in bar 17 (G mixolydian) and the Db note in bar 20 (G blues).
B.B.'s Blues (rhythm)

by Dave Celentano

G7 3fr.
C9 3fr.
D9 5fr.
G#7 4fr.

G7  C9  G7

C9  G7

D9  C9  G7  repeat 4 times

G#7  G7

Coda
B.B.'s Blues (solo)

by Dave Celentano
Moore Or Less
rhythm track #4

KEY: B
Suggested scales to use: B minor pentatonic, B major pentatonic, B blues, B dorian and B mixolydian.
Rhythm: 4/4 shuffle feel

Here's a great example using "call and respond". The first licks calls a question and the seconds responds with an answer. This goes on back and forth until the last four bars of the blues cycle (bars 10-13). Here the phrases build excitement in bars 10 and 11 until the turn arounds at bars 12 and 13. I used a classic turn around at the end of each 12 bar cycle. Most of the turn arounds mentioned earlier in this book could also work in place of the two shown here.

The "reverse bend" (R.B.) in bar 5 is played by bending the string before you pick it. Once the bend is pushed up a full step pick the note and let the bend down. Sounds like a kitty meow.

The rhythm is played with a shuffle feel which goes 'long-short-long-short' etc. Read more on playing the shuffle feel in the 'Straight, Shuffle & Twelve/Eight' chapter earlier in this book.
Moore Or Less (rhythm)

play with shuffle feel

by Dave Celentano

Coda

B7
Moore Or Less (solo)

by Dave Celentano

play with shuffle feel

fingers: 3 1 1 3 3 1 3 1 3 3 3 3 3 1 3

E

full R.B. full full full 1 1/2

B

full full full full full full

F#

full 10 10 (10) 10 10 10 10 10 10 10 10 10 10
Swing It
rhythm track #5

KEY: A
Suggested Scales to use: A minor pentatonic, A major pentatonic, A blues, A dorian and A mixolydian.
Rhythm: 12/8 feel

Introducing the eight bar blues. In this typical 8 bar blues pattern, I use all dominant chords except for the D# diminished in bar four. For a nice twist try substituting minor 7 chords for the F#7 and B7 (F#m7 and Bm7).

The scale pattern below diagrams the notes I played for the first half of the solo. These notes fit nicely over most of the chords. The exception is over F#7 where you should play the circled notes instead. There's a lot of cool stuff you can do with just these notes. Try experiment with your own ideas.
Swing It (rhythm)

by Dave Celentano

A

A7

D7

D#dim

A7

F#7

B7

E7

A7

D7

A7

E7

repeat 4 times

Coda

A7

Bb7

A7

50
Swing It (solo)
by Dave Celentano

```
1 #5 #3 12 - 3
A                           A7

SL full full full P ~ SL
11 12 12 (12) 10 11 10 ~ 12 10

fingers: 2 1 2 3 3 3 1 2 1 1 3 1

3 3 2 1 3 1 2 1 1 3 1

D7

D7dim

1/2 1/2 1/2 P ~
12 12 11 10 10 10 ~ SL
12 10 12 10 12 12 12 12 11 10

1/2 1/2 1/2 P ~
10 12 10 12 12 12 12 12 11 10

3 3 2 1 3 1 2 1 1 3 1

A7 F#7 B7 E7

1 1/2 1/2 full full P
12 (12) 12 (12) 11 9 
12 10 10 12 12 (12) 10 12 9 11 11

1/2 1/2 full full P
12 (12) 11 9 ~ 12 10 10 12 12 (12) 10 12 11 11

3 3 2 1 3 1 2 1 1 3 1

A7 D7 A7 E7

8

12 full full full full full full
12 (12) 12 (12) 17 17 (17) 16
12 full full full full full full
12 (17) 17 19 19 17

3 3 3 1 3 3 1 2 2 1

3 3 3 1 3 3 1 2 2 1

51
KEY: C minor
Suggested scales to use: C minor pentatonic, C natural minor (Aeolian) and C blues.
Rhythm: 12/8 feel

Here's a jazz/blues in C minor, a sad sounding key. The minor 7th chords and dominant 7#9 in the last bar bring out the jazzy tones.

Someone once said, "The most important thing in music is what is not the notes". How true this is. Not playing is just as meaningful as playing. The space between the phrases gives the notes a chance to sink in, to be appreciated before the next note is heard. A good analogy is when someone talks. Do they talk endlessly, not giving others a chance to respond or do they pause to let another react? Try this approach with your guitar by playing a short line of notes then stop. During the break collect your melodic thoughts for the next lick and then execute it. Repeat this process through out the solo.

Vibrato is a great technique to use while sustaining notes. This involves shaking the note by gently bending the string back and forth ever so slightly. There's vibrato on all the held notes in this solo. Whenever you end a phrase try adding vibrato to the last note. Learn more on this in the chapter 'Vibrato' earlier in this book.

"The most important thing in music is what is not the notes."
Rainy Jazz Blues (rhythm)

by Dave Celentano

Cm7 8fr.  Fm7 8fr.  Gm7 10fr.  G7#9 10fr.

1  Cm7  Fm7  Cm7

5  Fm7  Cm7

9  Gm7  Fm7  Cm7  to Coda  G7#9  repeat 4 times

Coda  Cm7  C#m7  Cm7

13  Cm7  C#m7  Cm7
KEY: G
Suggested scales to use: G minor pentatonic, G major pentatonic, G blues, G dorian and G mixolydian.
Rhythm: 12/8 feel

Here the rhythm takes on a jazzy feel. This is accomplished by incorporating dominant 13th and #5 chords in bar 4, diminished chord in bar 6 and minor 7th chord in bars 8 and 9. A song similar to this is T-Bone Walker's "Stormy Monday". The Allman Brothers do a great version of this on the "Live At Filmore" CD.

The solo features the blues style of Albert King. In typical King fashion there's a lot of single string playing (bars 3 & 5), string bends and position shifts. Albert King's playing had a strong influence on Stevie Ray Vaughan. Just listen to "Blues Power" by King and compare to Stevie's version of "The Sky Is Cryin".
A.K. Special (rhythm)
by Dave Celentano

G7 3fr.

C9 3fr.

G7#5 3fr.

C#dim 3fr.

Em7 7fr.

Am7 5fr.

D9 5fr.

1 12

5

C9 C#dim G7 Em7

9 Am7 D9 G7 C9 G7 D9

repeat 4 times

Coda

60
A.K. Special (solo)

by Dave Celentano

[Sheet Music]

61
Commercial Blues
rhythm track #8

KEY: A minor
Suggested scales to use: A minor pentatonic, A blues and A natural minor.
Rhythm: 4/4 straight feel

The solo uses some one and a half step string bends (bars 2 & 4). The pitch of the bend is raised three frets. Train your ear to hear this by playing the note three frets higher than the bend note. Put some meat behind the bend by pushing the string up with three fingers: put the third finger on the note to bend, plant the second and first fingers on the same string just behind the third. Now bend like a madman!

The blues doesn't typically use long legato passages, but they certainly sound good on this rhythm (bars 6 & 20-21). They add a little spice to the solo. Legato is when notes are connected smoothly, usually with hammer-ons, pull-offs and slides. It may seem a little difficult to execute all those notes with the left hand, so learn and play the passages slow at first, then gradually speed up.

Commercial Blues (rhythm)
by Dave Celentano

Am7
\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{x Dm7}}} \]
\[ \text{\textcolor{green}{\textbf{x Em7}}} \]
\[ \text{\textcolor{black}{\textbf{x E7#9}}} \]

Am7
\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Dm7}}} \]
\[ \text{\textcolor{green}{\textbf{Em7}}} \]
\[ \text{\textcolor{black}{\textbf{Dm7}}} \]
\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Em7}}} \]
\[ \text{\textcolor{green}{\textbf{Dm7}}} \]
\[ \text{\textcolor{black}{\textbf{Am7}}} \]
\[ \text{\textcolor{blue}{\textbf{E7#9}}} \]

\[ \text{\textcolor{red}{\textbf{Am7}}} \]

\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Dm7}}} \]
\[ \text{\textcolor{green}{\textbf{Em7}}} \]
\[ \text{\textcolor{black}{\textbf{Dm7}}} \]
\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Em7}}} \]
\[ \text{\textcolor{green}{\textbf{Dm7}}} \]
\[ \text{\textcolor{black}{\textbf{Am7}}} \]
\[ \text{\textcolor{blue}{\textbf{E7#9}}} \]

\[ \text{\textcolor{red}{\textbf{Am7}}} \]

\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Dm7}}} \]
\[ \text{\textcolor{green}{\textbf{Em7}}} \]
\[ \text{\textcolor{black}{\textbf{Dm7}}} \]
\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Em7}}} \]
\[ \text{\textcolor{green}{\textbf{Dm7}}} \]
\[ \text{\textcolor{black}{\textbf{Am7}}} \]
\[ \text{\textcolor{blue}{\textbf{E7#9}}} \]

\[ \text{\textcolor{red}{\textbf{Am7}}} \]

\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Dm7}}} \]
\[ \text{\textcolor{green}{\textbf{Em7}}} \]
\[ \text{\textcolor{black}{\textbf{Dm7}}} \]
\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Em7}}} \]
\[ \text{\textcolor{green}{\textbf{Dm7}}} \]
\[ \text{\textcolor{black}{\textbf{Am7}}} \]
\[ \text{\textcolor{blue}{\textbf{E7#9}}} \]

\[ \text{\textcolor{red}{\textbf{Am7}}} \]

\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Dm7}}} \]
\[ \text{\textcolor{green}{\textbf{Em7}}} \]
\[ \text{\textcolor{black}{\textbf{Dm7}}} \]
\[ \text{\textcolor{blue}{\textbf{Am7}}} \]
\[ \text{\textcolor{red}{\textbf{Em7}}} \]
\[ \text{\textcolor{green}{\textbf{Dm7}}} \]
\[ \text{\textcolor{black}{\textbf{Am7}}} \]
\[ \text{\textcolor{blue}{\textbf{E7#9}}} \]

\[ \text{\textcolor{red}{\textbf{Am7}}} \]
Commercial Blues (solo)

by Dave Celentano

Am7

Dm7

Am7

Em7

Dm7

Am7

E7#9
"You have to crawl
before you can walk.
You have to walk
before you can run."
KEY: D
Suggested scales to use: D minor pentatonic, D major pentatonic, D blues, D dorian and
D mixolydian.
Rhythm: 12/8 feel

Here's a laid back blues in D using some Albert King and B.B. King style licks. This solo
demonstrates how to play slowly using some well chosen notes along with short speed bursts
mixed in for flavor (bars 4 & 12). The tasty lick in bars 7 & 8 uses the D dorian/blues scale. That
is combining notes from both scales. Below is a diagram of D dorian with D blues superimposed
over it. The circled dots indicate which notes are used.
Blues Delight (rhythm)

by Dave Celentano

D7 10fr.
G9 10fr.
A9 12fr.
D#7 11fr.

1 D7
8 G9 D7
5 G9 D7
9 A9 G9 D7 A9

Coda
13 D7 D#7 D7

repeat 4 times
KEY: E
Suggested scales to use: E minor pentatonic, E major pentatonic, E blues, E dorian and E mixolydian.
Rhythm: 4/4 straight feel

The rhythm is reminiscent of Stevie Ray Vaughn, but the solo takes on more of a rock approach to the blues. The second half of the solo has some fast licks that should be learned in small sections before putting together. It's also unlike the blues to use as much of the fourth finger as I did in the solo, but that's how to get the wide finger stretches in bar 15. Towards the end of the solo there's a cool eight note sequence idea that climbs up the E minor pentatonic scale climaxing with a lick using the E dorian and blues scales.

"If you wait for perfect conditions, you'll never get anything done."
Blues With Hair (solo)

by Dave Celentano

[Musical notation image]
Essential Blues Guitar

An emphasis on the essentials of blues:
chord changes, scales, rhythms, turn arounds,
phrasing, soloing, and examples plus 10 rhythm tracks for soloing and improvising.