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# ***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*

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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)                 |





Ed Ouellette

## *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.

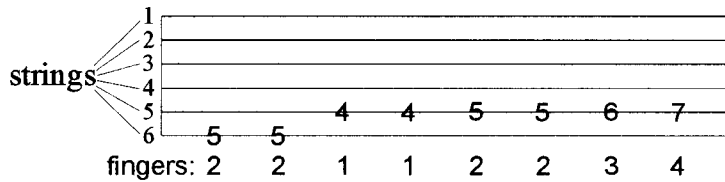
# Notation Legend

## Tablature explanation.

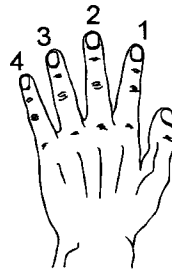
Horizontal lines= strings.

Numbers on lines = frets to place fingers in.

Numbers under tablature= left hand fingers.




fingers= left hand fingering.




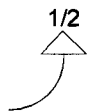
H= hammer on

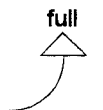
P= pull off

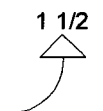
SL= slide

 = vibrato. Gently shake the string back and forth.

 = micro bend. Less than a half step bend.

 = half step string bend

 = full step string bend

 = one and a half step string bend

R.B.



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 alot 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 alot 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 guage. If your 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!

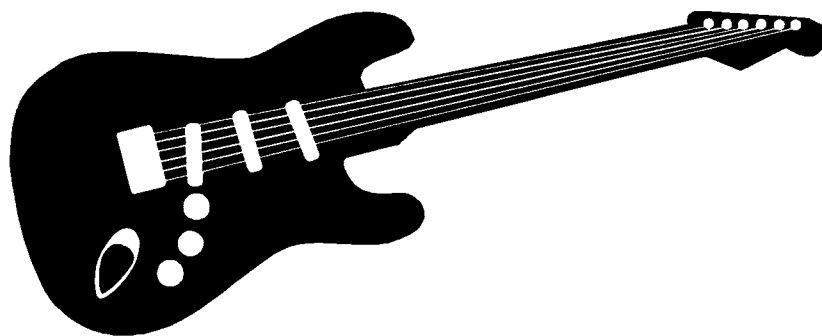
# 12 Bar Blues Chart

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.

<b>A7</b> // // // //	<b>A7</b> // // // //	<b>A7</b> // // // //	<b>A7</b> // // // //
beats: 1 2 3 4			

<b>D7</b> // // // //	<b>D7</b> // // // //	<b>A7</b> // // // //	<b>A7</b> // // // //
-----------------------------------	-----------------------------------	-----------------------------------	-----------------------------------

<b>E7</b> // // // //	<b>D7</b> // // // //	<b>A7</b> // // // //	<b>E7</b> :   // // // //
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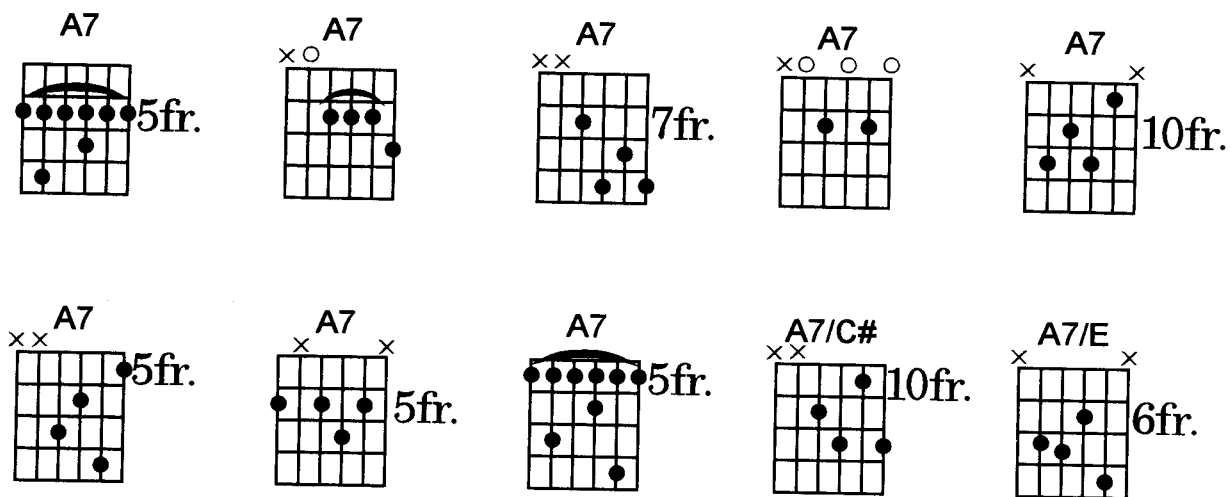


# Common Chord Voicings

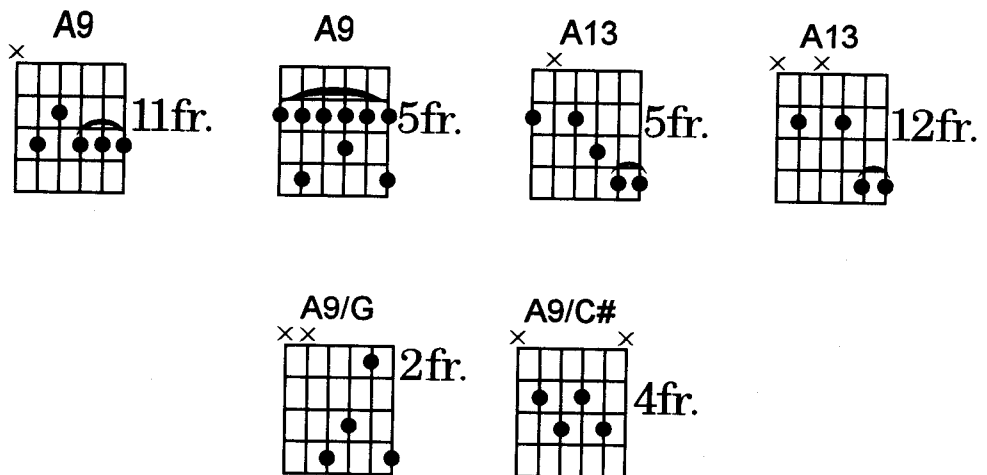
## For I, IV & V Chord In A

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):

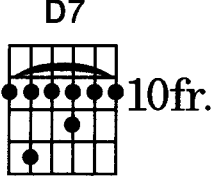
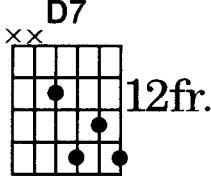
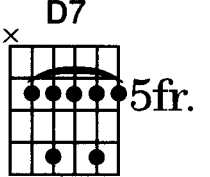
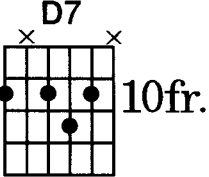
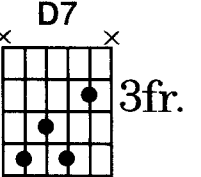
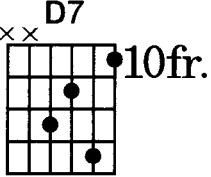
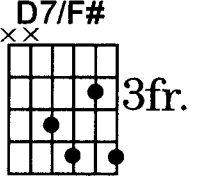
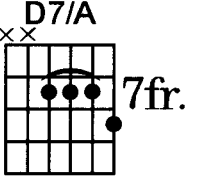
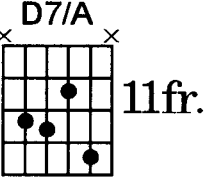
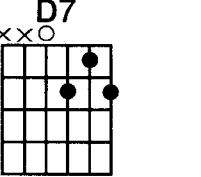


Alternative substitutes for A7 chord:

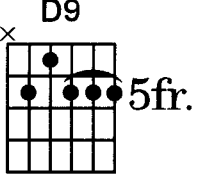
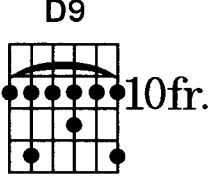
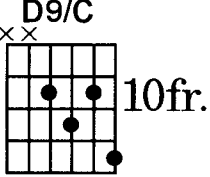
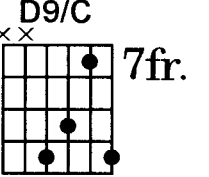
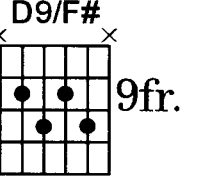
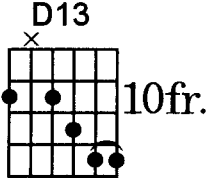
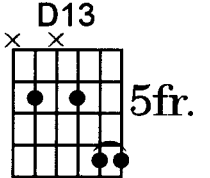




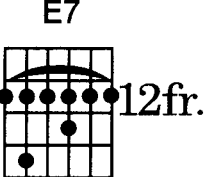
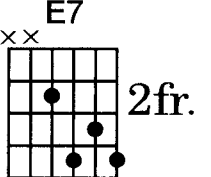
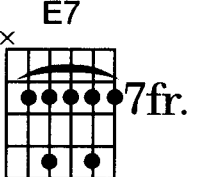
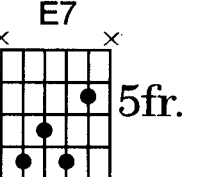
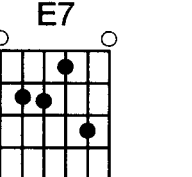
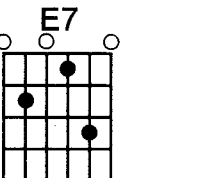
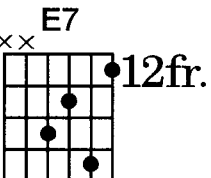
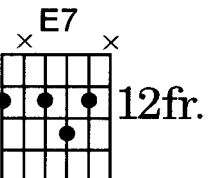
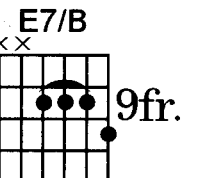
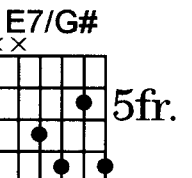
Dominant chord forms for D7 (IV chord):

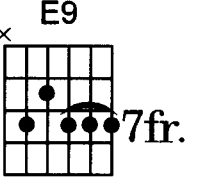
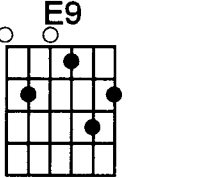
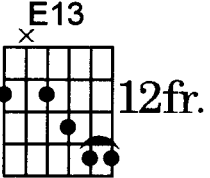
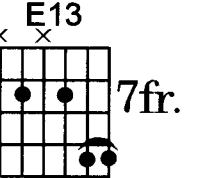
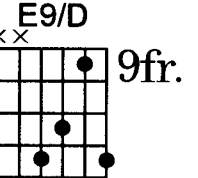
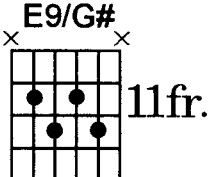
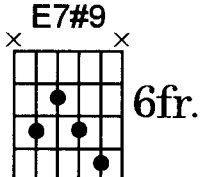
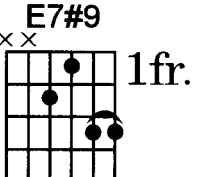
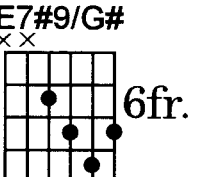
Alternative substitutes for D7 chord:

Dominant chord forms for E7 (V chord):

Alternative substitutes for E7 chord:

# 12 Bar Blues & Variations

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

	bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
	I				IV		I		V		I	
	A7	/	/	/	D7	/	A7	/	E7	/	A7	/
beat-	1	2	3	4								

## Variations

### First Phrase

### Second Phrase

### Third Phrase

	bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
#1	I	IV	I	/	IV	/	I	/	V	IV	I	/
	A7	D7	A7	/	D7	/	A7	/	E7	D7	A7	/
#2	I	IV	I	/	IV	/	I	/	V	IV	I	V
	A7	D7	A7	/	D7	/	A7	/	E7	D7	A7	E7
#3	I	IV	I	/	IV	/	I	/	VI	V	I	V
	A7	D7	A7	/	D7	/	A7	/	F7	E7	A7	E7
#4	I	IV	I	/	IV	#IV°	I	/	V	IV	I IV	I V
	A7	D7	A7	/	D7	D#dim7	A7	/	E7	D7	A7 D7	A7 E7

#5 | I | IV | I | / | IV | / | I | VI<sup>m</sup>7 | II<sup>m</sup>7 | V | I | <sup>b</sup>III<sup>m</sup>7 | II<sup>m</sup>7 | <sup>b</sup>II7 |  
 A7 | D7 | A7 | / | D7 | / | A7 | F<sup>#</sup>m7 | Bm7 | E9 | A7 | Cm7 | Bm7 | B<sup>b</sup>7 |

#6 | I | IV | I | / | IV | / | I | VI7 | II7 | V | I | V |  
 A7 | D7 | A7 | / | D7 | / | A7 | F<sup>#</sup>7 | B7 | E9 | A7 | E9 |

#7 | I | IV | I | / | IV | / | I | VI7 | II7 | V | I | <sup>b</sup>III7 | II7 | <sup>b</sup>II7 |  
 A7 | D7 | A7 | / | D7 | / | A7 | F<sup>#</sup>7 | B7 | E9 | A7 | C7 | B7 | B<sup>b</sup>7 |

#8 | I | IV | I | <sup>#</sup>I | I | IV | / | I | II<sup>m</sup>7 | III<sup>m</sup>7 | <sup>b</sup>III<sup>m</sup>7 | V | / | I | IV | I | V |  
 A7 | D7 | A7 | A<sup>#</sup>7 | A7 | D7 | / | A7 | Bm7 | C<sup>#</sup>m7 | Cm7 | E9 | / | A7 | D9 | A7 | E9 |

#9 | I | IV | I | / | IV | / | I | / | V | <sup>b</sup>VI | V | I | V |  
 A7 | D7 | A7 | / | D7 | / | A7 | / | E9 | F9 | E9 | A7 | E9 |

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

A7      D7      E7      F7      D<sup>#</sup>dim      F<sup>#</sup>m7

Bm7      E9      Cm7      B<sup>b</sup>7      F<sup>#</sup>7

B7      C7      A<sup>#</sup>7      C<sup>#</sup>m7      F9

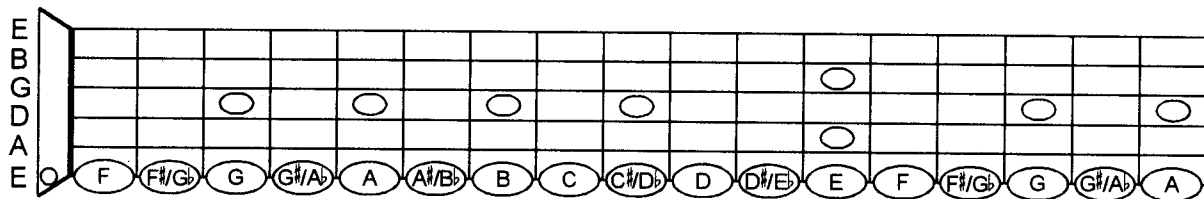
# Scales Used for Playing the Blues

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:

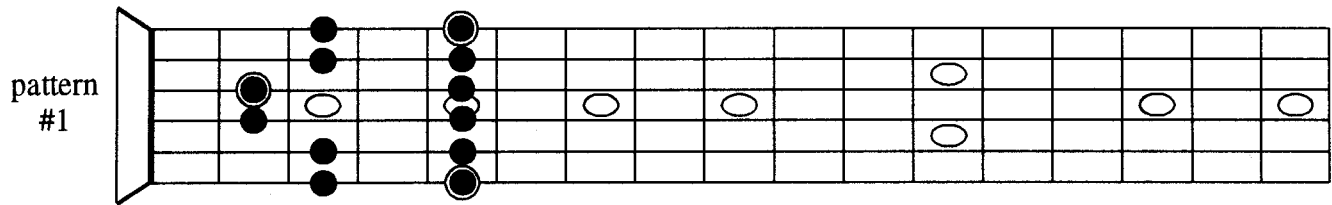
- 1.) Find G on the low 'E' string. It's at the 3rd fret.
- 2.) From A Dorian move pattern #2 back two frets so the root note (circled) is on G. Since you moved pattern #2 back two frets, the remaining four patterns also move back two frets.

To play C minor pentatonic:

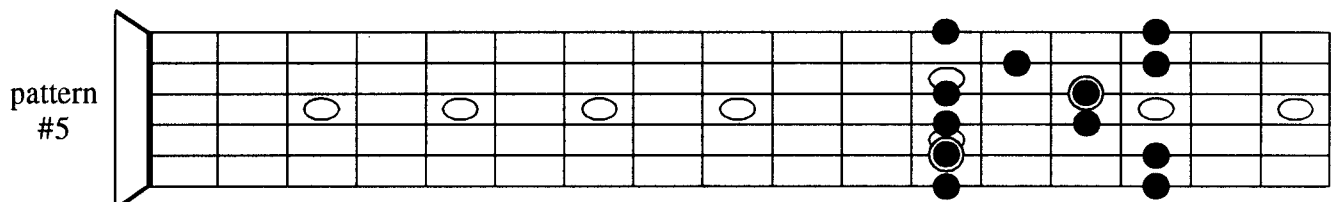
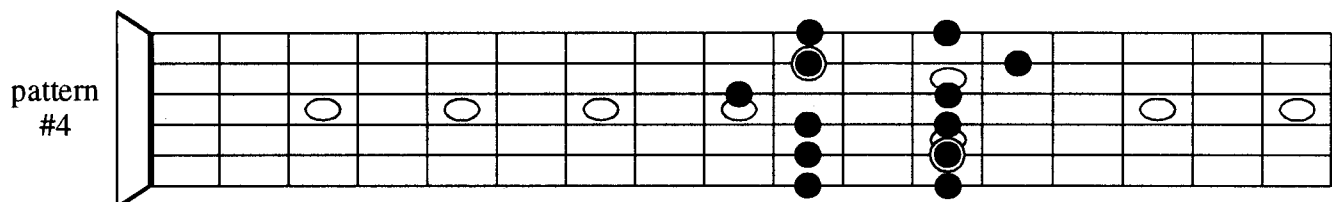
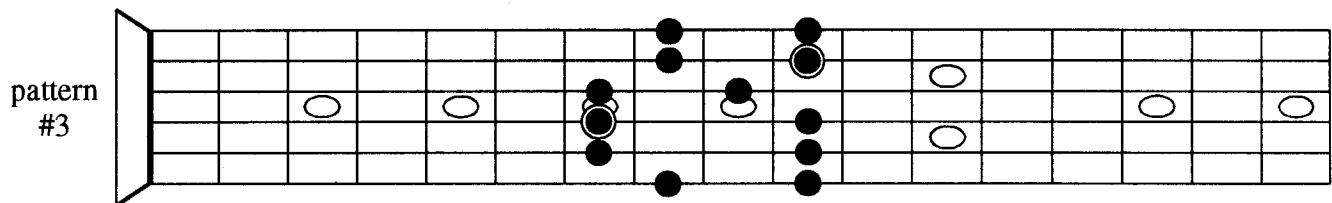
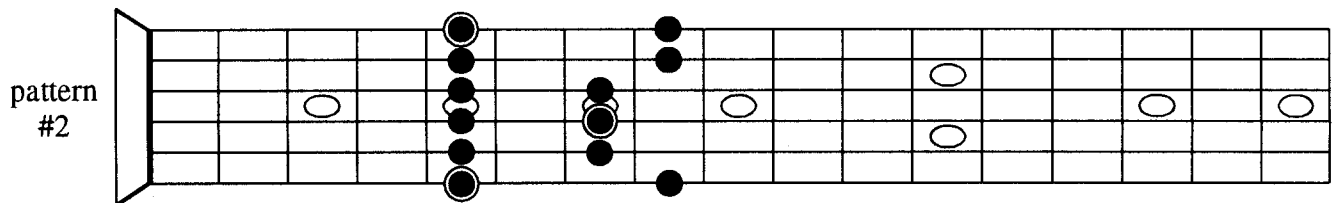
- 1.) Find C on the low 'E' string. It's at the 8th fret.
- 2.) From A minor pentatonic move pattern #2 up three frets so the root note (circled) is on C. Since you moved pattern #2 up three frets, the remaining four patterns also move up three frets. This works for all scales.

# Minor Pentatonic

key of A

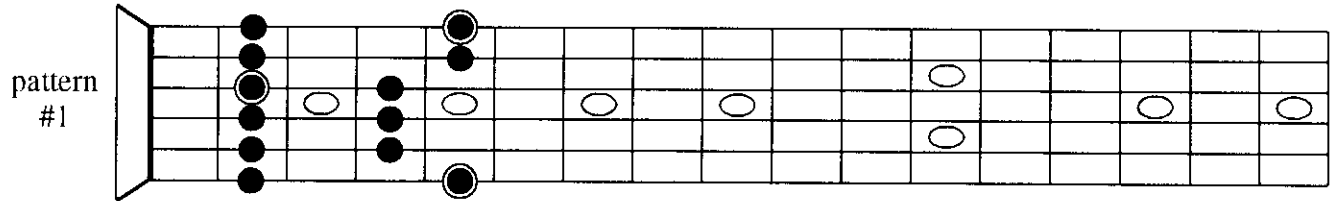


note: circled dots are the root notes 'A'.

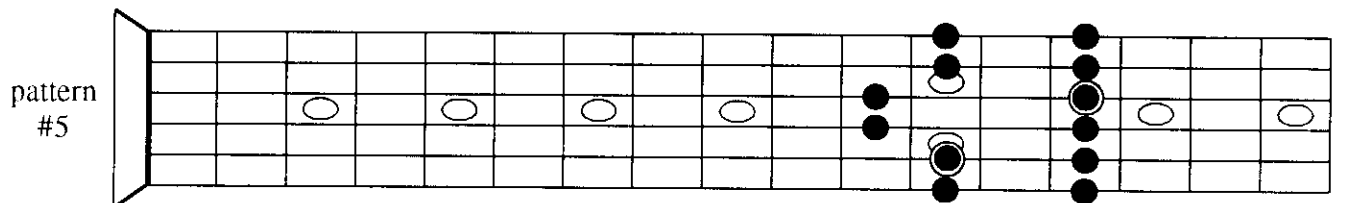
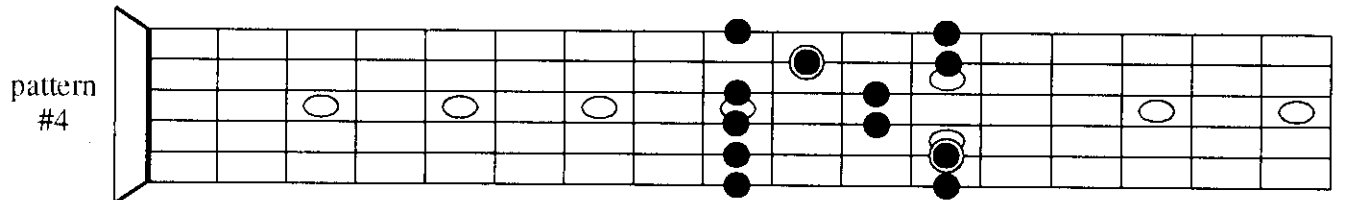
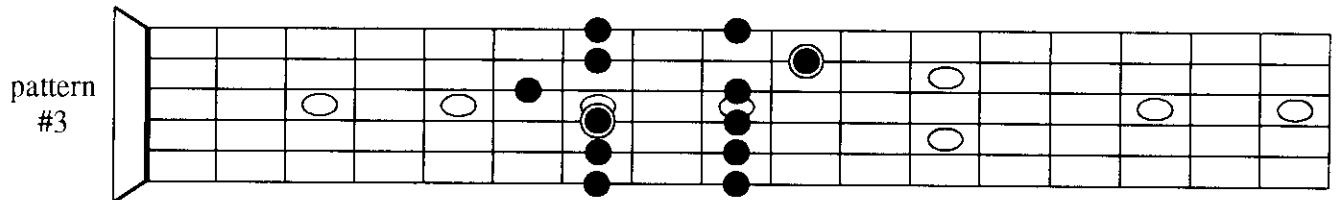
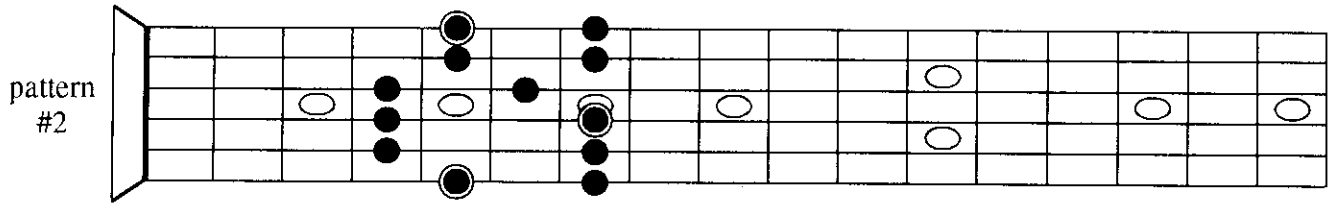


# Major Pentatonic

key of A

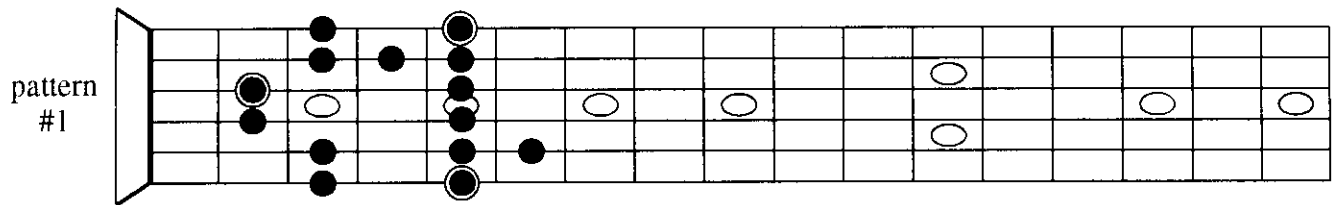


note: circled dots are the root notes 'A'.

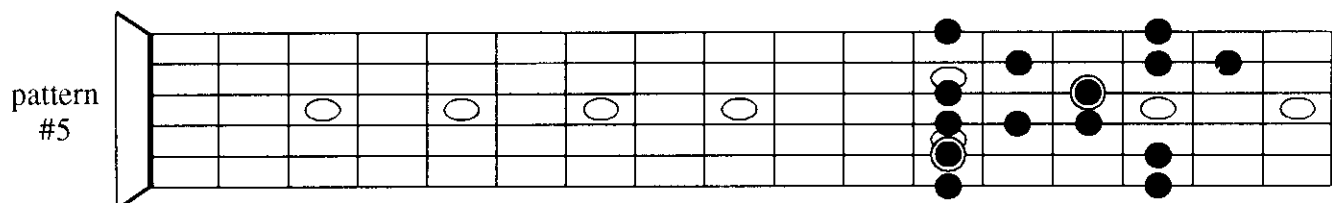
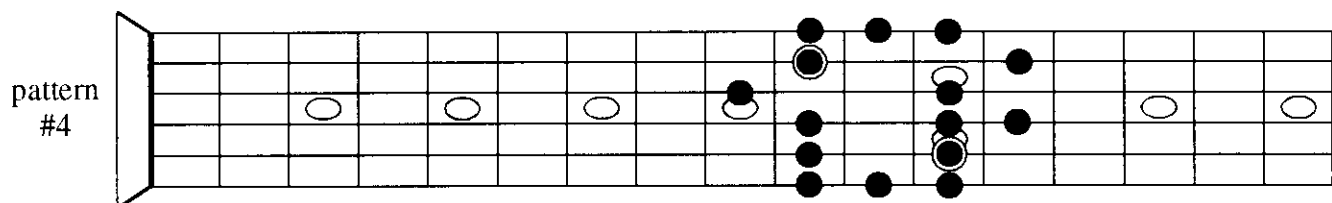
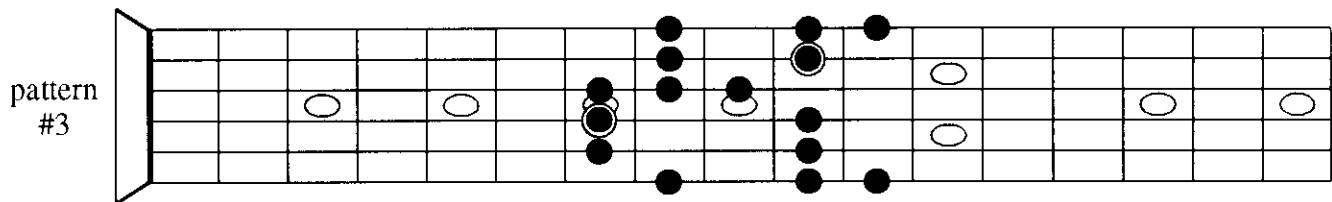
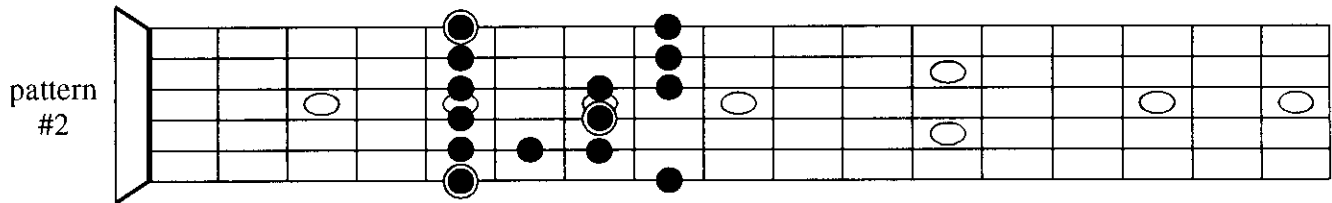


# Blues Scale

key of A

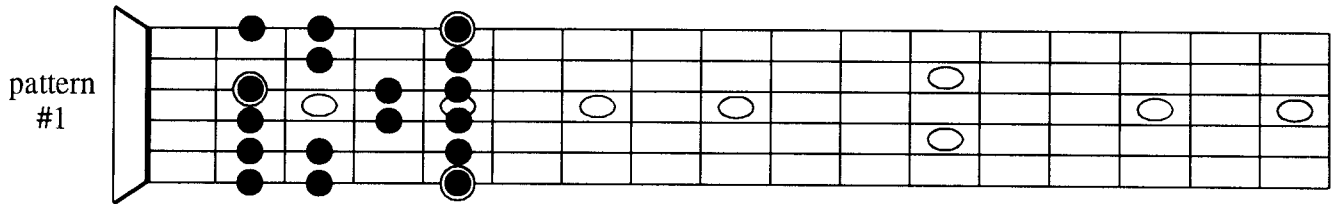


note: circled dots are the root notes 'A'.

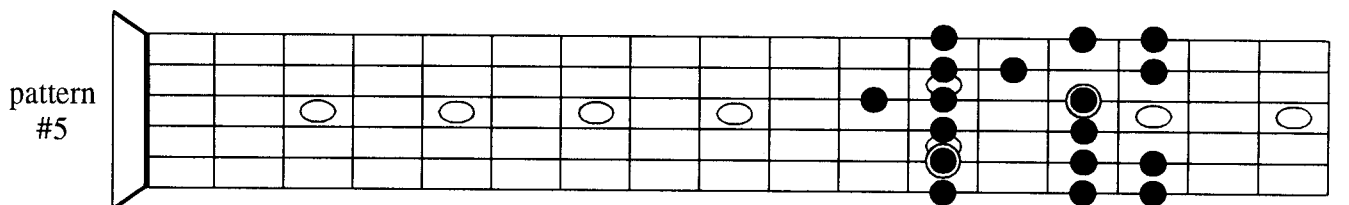
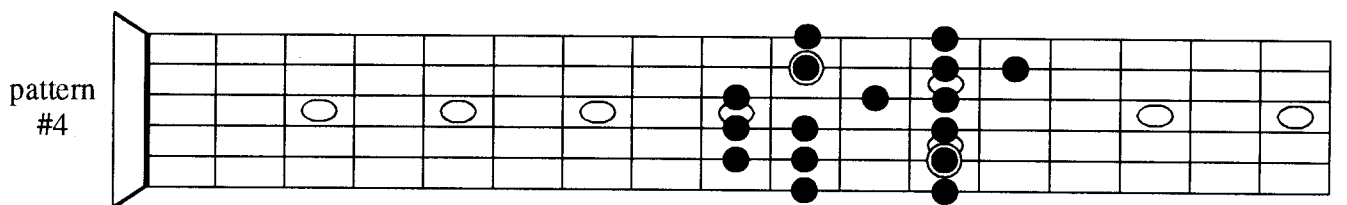
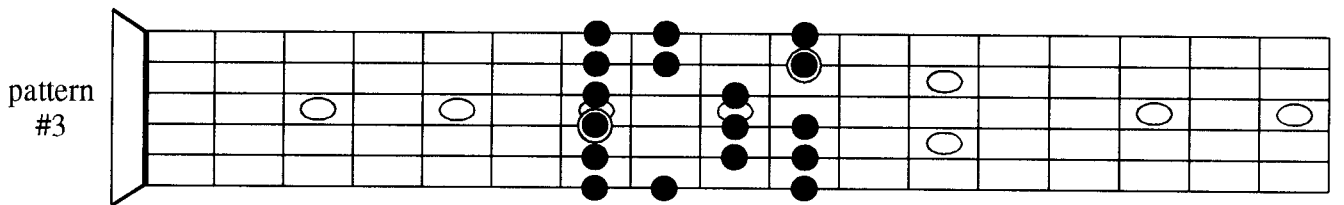
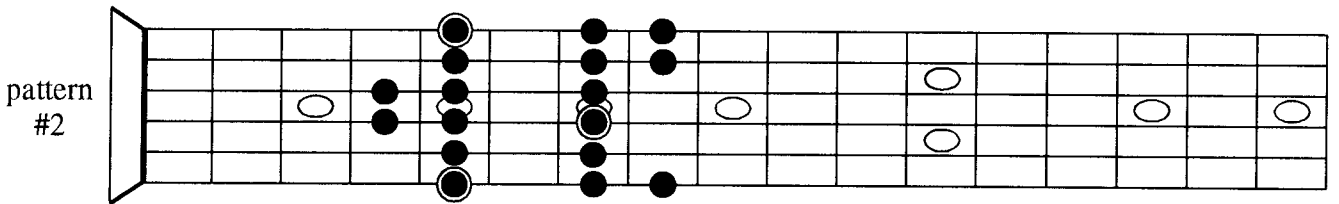


# Dorian

key of A



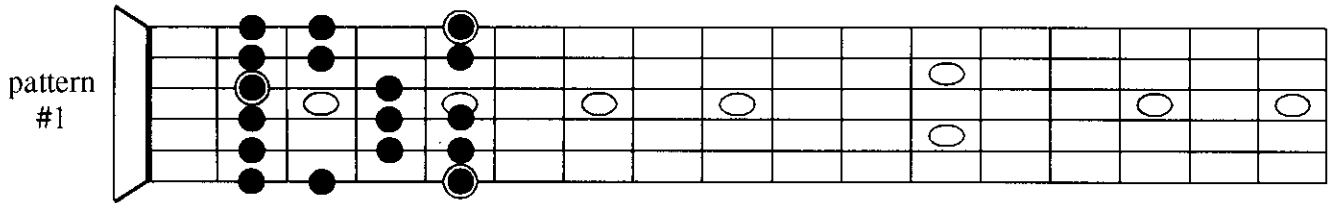
note: circled dots are the root notes 'A'.



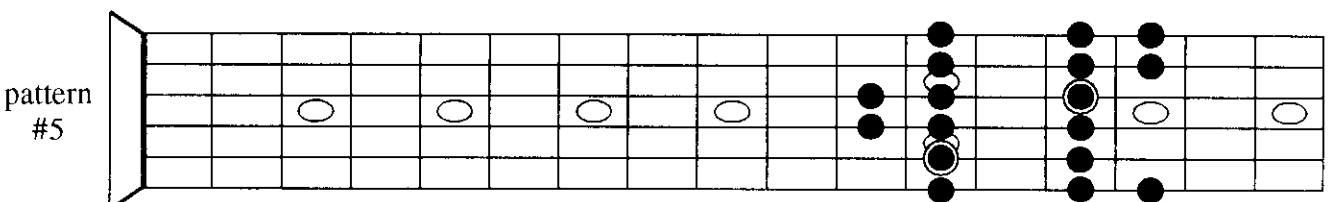
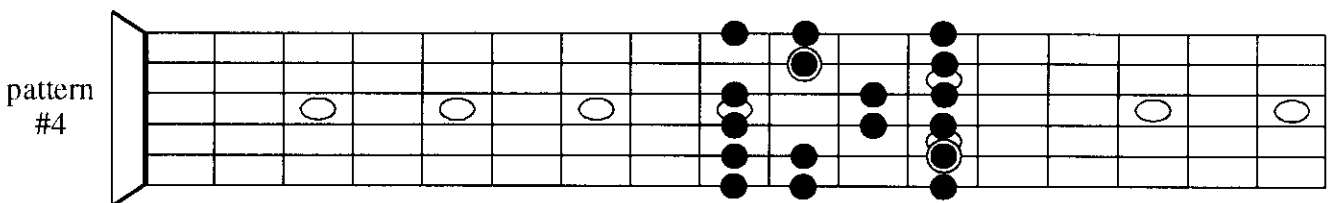
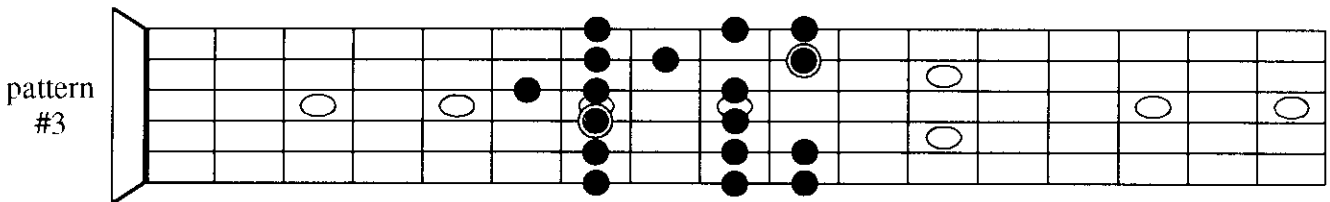
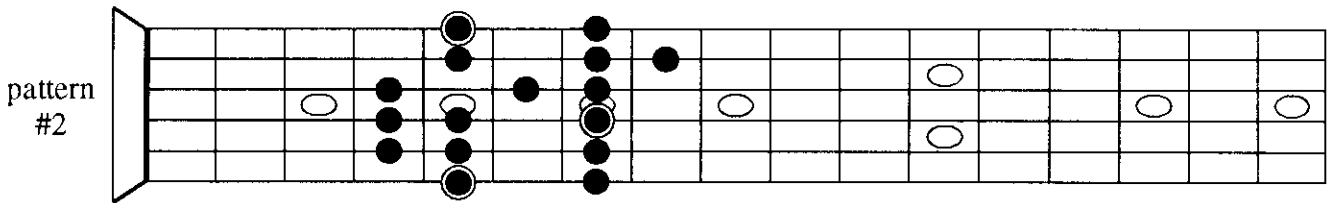


# Mixolydian

key of A



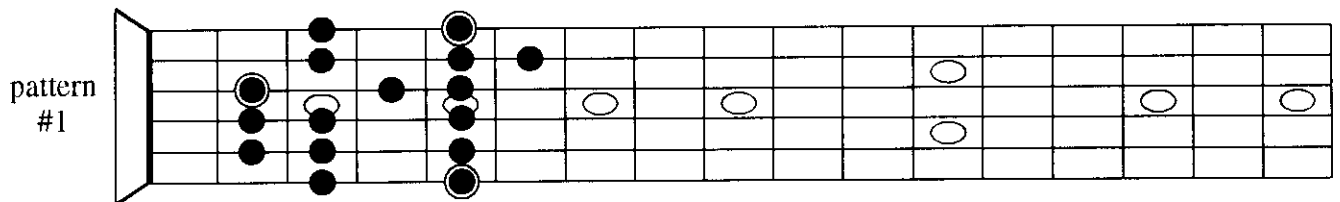
note: circled dots are the root notes 'A'.



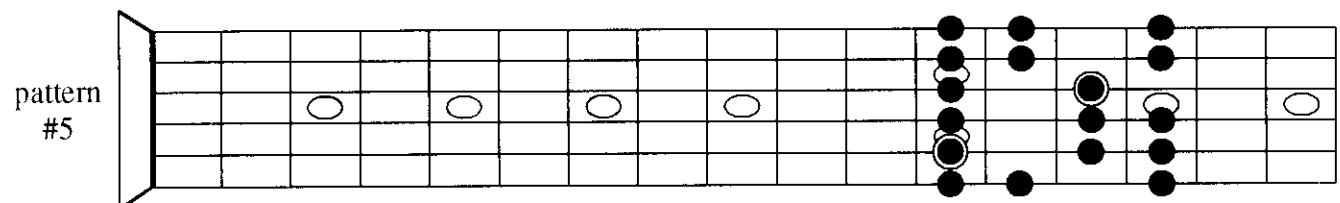
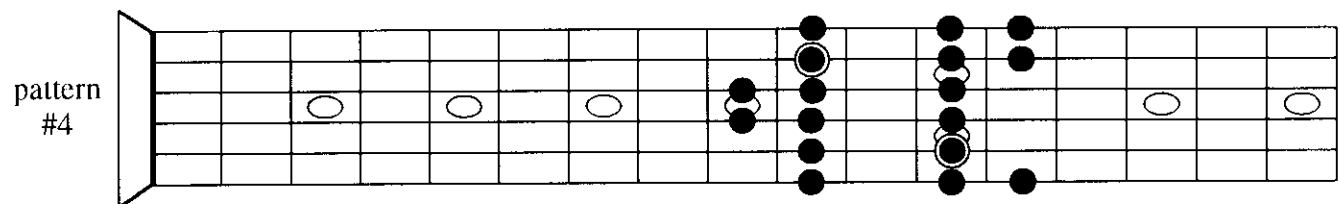
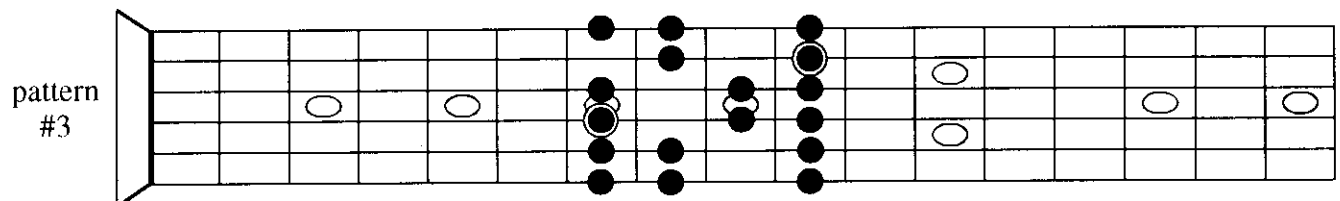
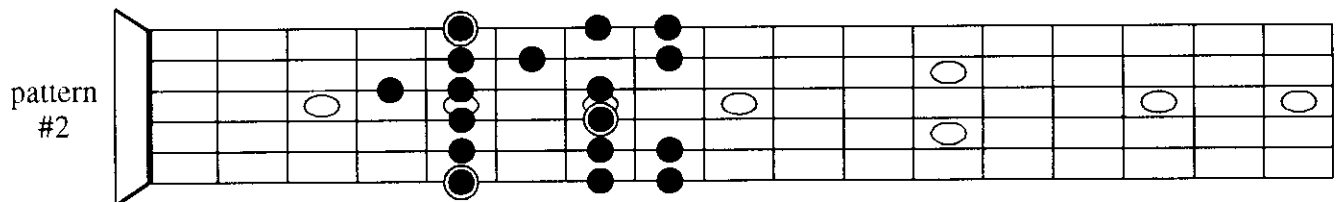
# Natural Minor (Aeolian)

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'.



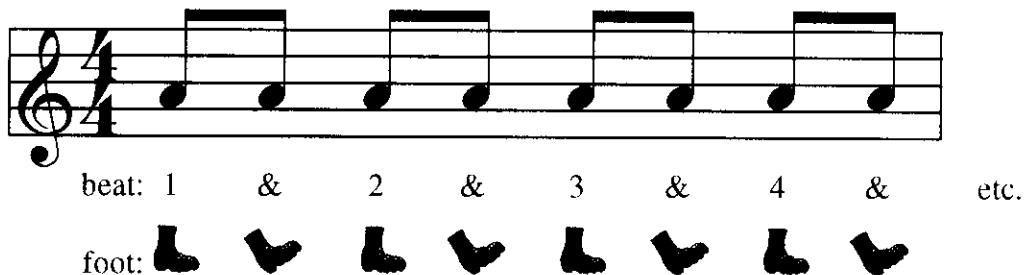
# *Straight, Shuffle and Twelve/Eight Feel*

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.



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

foot: 

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.



# 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

C

etc.

## 2.) straight feel

C

etc.

## 3.) straight feel

C

etc.

4.) shuffle feel

C

etc.

5.) shuffle feel

C

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 notes 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 chromatic line resolving to the I chord, then a short ascending chromatic line to the V chord (E7). Play this over a shuffle or twelve/eight rhythm.

1.)

A7 E7

- 2.) A variation using a descending chromatic line over the I chord (A7) and ending on the V chord (E7). Play this over a shuffle or twelve/eight rhythm.

2.)

A7 E7



- 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.

3.)

- 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.

4.)

- 5.) A cool turn around using a couple descending lines. Play this over a shuffle or twelve/eight rhythm.

5.)

- 6.) A very simple chromatic idea beginning on the root note and walking up to the V chord. Play this over a shuffle or twelve/eight rhythm.

6.)

A7 F9 E9

5 5 4 4 5 5 6 6 7 8 7

- 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 chromatic lines are avoided. Play this over a shuffle or twelve/eight rhythm.

7.)

Am Em

SL P 5 5 5 6 7

- 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.

8.)

A7 E7

5 7 5 6 7 5 6 5 7 6 7 6 7

- 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.

9.)

A7 F9 E9

SL 5 5 8 8 7 7 6 6 5 5 8 7 7 6 7

- 10.) This is a pretty fast turn around using the blues scale instead of chromatic ideas. Play this over a straight rhythm.

10.)

A7 E7

H 5 5 P 1/2 P H

7 5 6 5 5 8 5 8 5 7 7 (7) 5 7 5 6 7

# Turn Arounds As Intro And Ending

## Intro

These same turn arounds 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.)

A7 E7 A7

2.)

A7 E7 A7



# 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:

	<b>I</b>	<b>IV</b>	<b>V</b>
chord	<b>B7</b>	<b>E7</b>	<b>F#7</b>
chord tones	B D# F# A (G#)	E G# B D	F# A# C# E
	1 3 5 b7 (6)	1 3 5 b7	1 3 5 b7

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

**B**

Call ----- Respond -----

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

**E**

Call ----- Respond -----

3 3 2 3 3 1 3 1 1 2 3 1 3 3 1 3 1

**B** **F#**

Call ----- Respond -----

3 3 3 2 3 3 1 3 1 3 1 3 1 3 1 3

**E** **B** **F#**

Respond ----- Turn around -----

1 2 3 1 3 3 1 1 1 3 3 3 3 3 3 3 1 1 2 3 1 1 2 3

# 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.

## First Phrase      Second Phrase      Third Phrase

	bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8	bar 9	bar 10	bar 11	bar 12
#1	I E	⌘	⌘	⌘	IV A	⌘	I E	⌘	V B	⌘	I E	⌘
#2	I C	IV F	I C	⌘	IV F	⌘	I C	⌘	V G	IV F	I C	V G
#3	I G7	⌘	⌘	⌘	IV C9	⌘	I G7	⌘	V D9	⌘	I G7	V D9
#4	I B	⌘	⌘	⌘	IV E	⌘	I B	⌘	V F#	IV E	I B	V F#
#5	I A	I7 A7	IV D7	#IV° D#dim	I VI7 A7 F#7	I V B7 E7	I A7	V E7	<i>8 bar blues</i>			
#6	Im7 Cm7	IVm7 Fm7	Im7 Cm7	⌘	IVm7 Fm7	⌘	Im7 Cm7	⌘	Im7 Gm7	IVm7 Fm7	Im7 Cm7	V7#9 G7#9
#7	I G7	IV C9	I G7	II3 I#5 G13 G7#5	IV C9	#IV° C#dim	I G7	VIIm7 Em7	IIIm7 Am7	V D9	I IV G7 C9	I V G7 D9
#8	Im7 Am7	⌘	⌘	⌘	IVm7 Dm7	⌘	Im7 Am7	⌘	Vm7 Em7	IVm7 Dm7	Im7 Am7	V#9 E7#9
#9	I D7	IV G7	I D7	⌘	IV G7	⌘	I D7	⌘	V A7	IV G7	I D7	V A7
#10	I7#9 E7#9	⌘	⌘	⌘	IV A7	⌘	I7#9 E7#9	⌘	V B7	bVI V C7 B7	I7#9 E7#9	⌘



# Rockin' Blues

## rhythm track #1

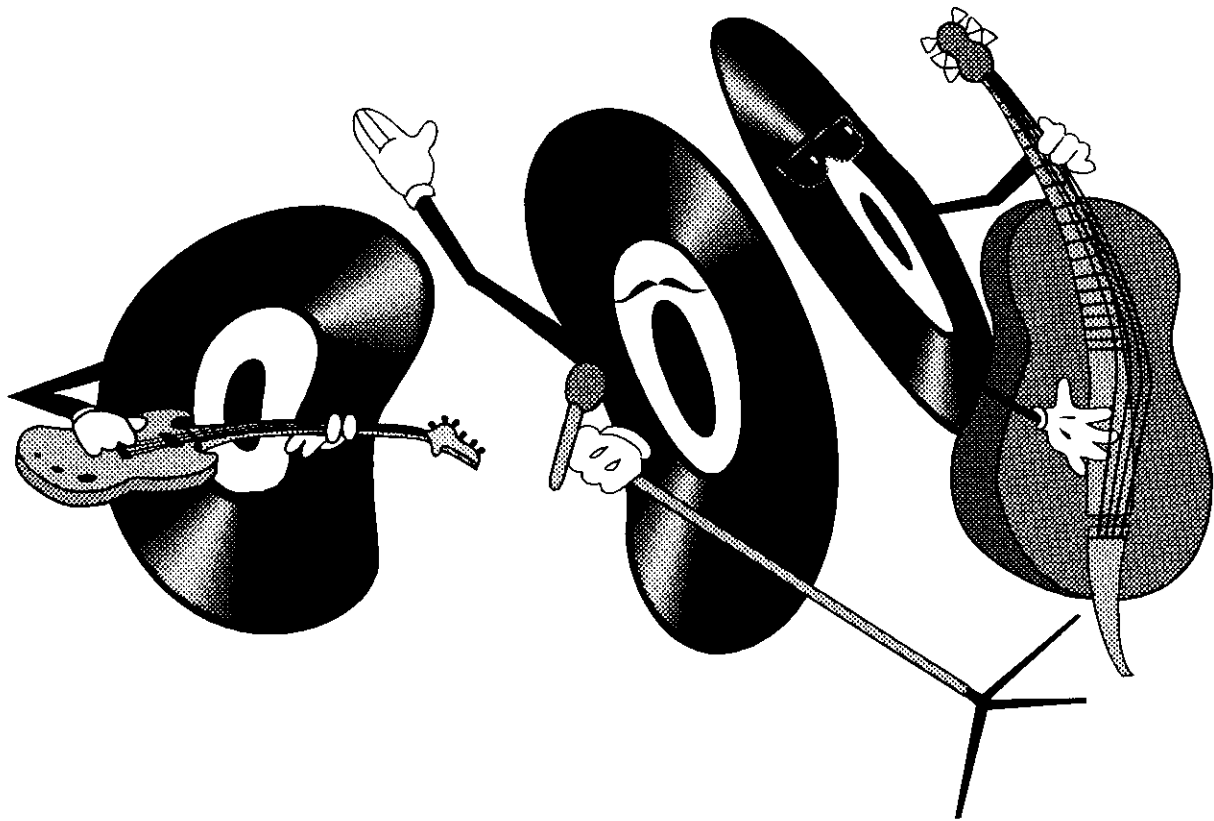
**KEY: E**

**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

1 E

SL SL SL SL

5 A E

SL SL SL SL

9 B E repeat 4 times E7

SL SL SL

# Rockin' Blues (solo)

by Dave Celentano

1

5

9

13

SL 15 15 17 full 17 full (17) 15 P 17 17 14 SL H 12 12 14 full 15 12 P 14 12 14

3 1 1 3 3 3 1 3 3 1 1 3 1 1 3 3 1 2 1 2

SL 12 15 12 14 12 12 full 15 full 15 full 15 12 H 14 12 13

2 1 1 3 1 2 1 1 3 3 3 3 1 3 1 2

SL SL 12 12 14 12 14 12 H P 15 12 P P full 12 12 15 1/2 1/2 SL 12 12 12 15

3 1 1 1 1 2 1 2 1 3 1 3 1 2 1 2 1 1 1 3 3 1 1 1 1 3

full 17 (17) 15 P 17 17 15 full 12 14 12 P 14 14 14 full 12 SL 14

3 3 1 3 3 1 1 3 1 3 3 3 1 3

17

SL 18 17 full 19 SL 18 17 full 19 SL 18 17 full 19 19 P 20 17 1/2 19 19 H 17 14 12 13

2 1 3 2 1 3 2 1 3 3 2 1 3 1 2 3 3 1 3 1 2

21

SL SL slow full bend P H H H

12 13 14 14 14 14 14 14 14 12 14 12 13 14 12 14 12 13 14 14

3 1 2 1 3 3 3 3 3 3 3 3 1 3 1 1 2 1 3 2 1 3 3 1 2 3 3

# 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 strokes 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

1 C F C

10 10 12 10 10 10 12 10  
8 8 8 8 8 8 8 8

10 10 12 10 10 10 12 10  
8 8 8 8 8 8 8 8

5 F C

10 10 12 10 10 10 12 10  
8 8 8 8 8 8 8 8

10 10 12 10 10 10 12 10  
8 8 8 8 8 8 8 8

9 G F C G

to Coda  
⊕

repeat 4 times

12 12 14 12 12 12 14 12  
10 10 10 10 10 10 10 10

10 10 12 10 10 10 12 10  
8 8 8 8 8 8 8 8

10 10 12 10 10 10 12 10  
8 8 8 8 8 8 8 8

12 12 12 12 12 12 12  
10 10 10 10 10 10 10

⊕ Coda

13 C

10  
8

# Double The Blues (solo)

by Dave Celentano

1

C

F

C

2 1 3 1 1 3 1 2 3 1 1 3 1 2 3 1 1 3 1 2 3 1

5

F

2 3 3 1 2 3 1 1 3 1 2 3 1 1 3 1 2 3 1

C

8

G

1 3 1 2 3 1 2 3 1 2 3 1 1 3 1 2 3 1

F

C

G

11

SL

1 3 1 2 3 1 1 3 1 2 3 1 2 3 1 3 1 1 1





# B.B.'s Blues

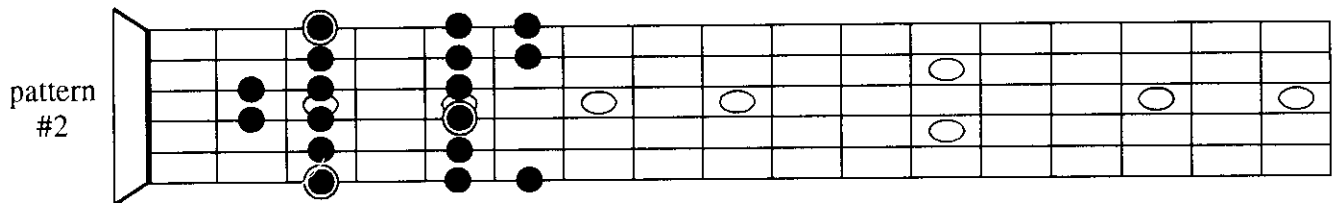
## rhythm track #3

**KEY: G**

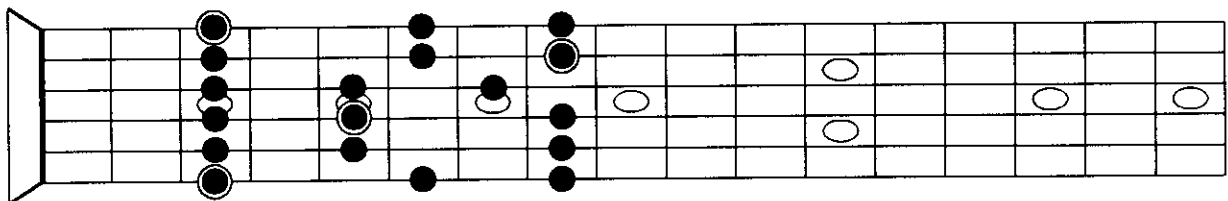
**Suggested scales to use: G minor pentatonic, G major pentatonic, G blues, G dorian and G mixolydian.**

**Rhythm: fast 12/8 feel**

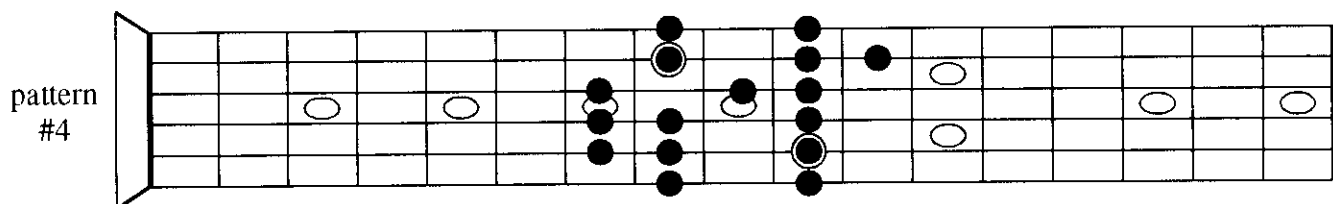
This solo demonstrates how to use and connect the different scale patterns. The solo begins with a common idea using sliding and sixth intervals in G dorian (pattern #2).



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.



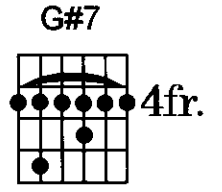
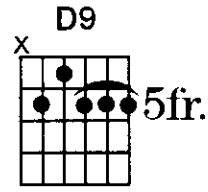
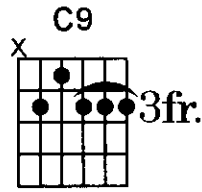
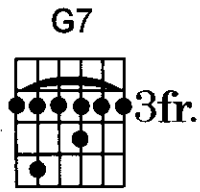
The last half of bar 9 thru bar 15 uses notes from G dorian (pattern #4).



The rest of the solo uses notes from these patterns, with a few exceptions: the B note in bar 17 (G mixolydian) and the D $\flat$  note in bar 20 (G blues).

# B.B.'s Blues (rhythm)

by Dave Celentano



1 G7 C9 G7

5 C9 G7

9 D9 C9 G7 to Coda ⊕ D9 repeat 4 times

⊕ Coda

13 G#7 G7

The musical notation is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It consists of four staves of music. The first staff contains measures 1-4 with chords G7, C9, G7, and G7. The second staff contains measures 5-8 with chords C9 and G7. The third staff contains measures 9-12 with chords D9, C9, G7, and D9, followed by a repeat sign and the instruction 'repeat 4 times'. The fourth staff is a coda starting at measure 13 with chords G#7 and G7.

# B.B.'s Blues (solo)

by Dave Celentano

**System 1 (Measures 1-4):** Treble staff starts with a G7 chord. Bass staff shows fretboard diagrams with slides (SL) and fingerings: 2 2 3 3, 2 2 3 3, 2 2 3 3, 3 1 3.

**System 2 (Measures 5-8):** Treble staff features a C9 chord. Bass staff includes 'full' and '1/2' instructions. Fingerings: 2 2 3 1 3 1, 1 3 3, 3 1 3 3 3, 1 3, 3 1 3 1.

**System 3 (Measures 9-12):** Treble staff features a D9 chord. Bass staff includes 'full' and '1 1/2' instructions. Fingerings: 3 3 1 3, 2 1 2, 3 1 3 3 1 3, 3 1 3 1 2 1 3, 1 3.

**System 4 (Measures 13-16):** Treble staff features G7 and C9 chords. Bass staff includes 'full R.B.', 'SL', 'full', 'H', '1/2', and 'full' instructions. Fingerings: 3 3 1 3 1, 2 1 1 1, 3 1 3, 1 3 1 3, 1 2 3 2 1 2, 1 3, 3 3 1 3.

17 **C9**

5 5 3 4 3 5 3 8 *full* 6 8 8 6 8 6 8 6 *full* 6 8 *full* 6 8 7

3 3 1 2 1 3 1 3 1 3 3 1 3 2 2 3 1 3 2

20 **G7** **D9**

6 8 6 3 6 5 3  $\frac{1}{2}$  7 9 7 9  $\frac{1}{2}$  8 10 9  $\frac{1}{2}$  10

1 3 3 1 3 2 1 1 3 1 3 1 3 2 1 3

23 **G7** **D9**

$1\frac{1}{2}$  *full* 10 8 11 8 9 8 10 8  $1\frac{1}{2}$  *full* *full* 10

3 1 3 1 2 1 3 1 3 3 3 3

# Moore Or Less

## *rhythm track #4*

**KEY: B**

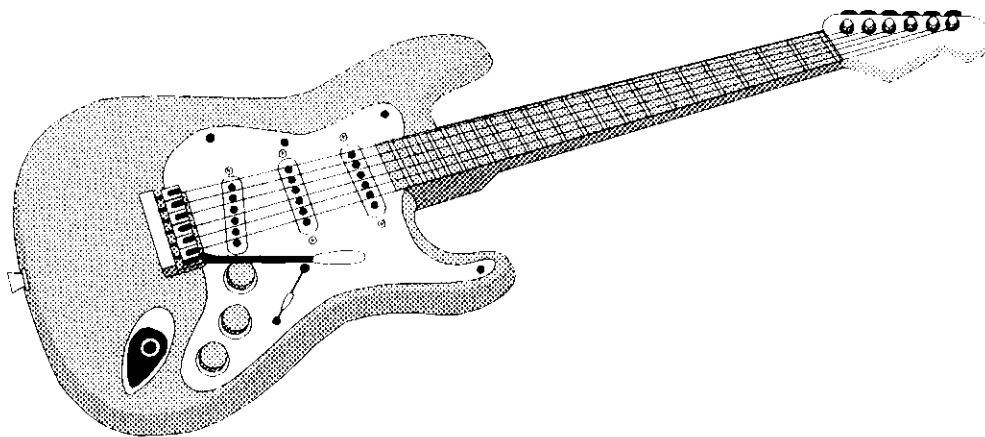
**Suggested scales to use: B minor pentatonic, B major pentatonic, B blues, B dorian and B mixolydian.**

**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 (solo)

by Dave Celentano

play with shuffle feel

**System 1 (Measures 1-4):** Treble clef staff shows melodic lines with triplets and slurs. Bass clef staff includes fret numbers (9, 7, 7, 9, 9, 7, 9, 7, 12, 10, 12, 9, 7, 9, 9, 10, 10, 7, 10) and fingerings (3 1 1, 3 3, 13 1 1, 3 1 3, 3 1 1, 3 3, 3 3, 10 7 10).

**System 2 (Measures 5-8):** Treble clef staff continues the melodic line. Bass clef staff includes fret numbers (7, 9, 7, 7, 10, 10, 10, 12, 12, 10, 10, 12, 9, 12, 7, 10, 10, 10, 12, 10, 10, 7, 10, 10) and fingerings (1 3, 1 1, 3 3, 3 3, 1 1, 3 1 3, 1 3, 3 3, 3 3, 3 1, 3 3).

**System 3 (Measures 8-11):** Treble clef staff features a sixteenth-note triplet. Bass clef staff includes fret numbers (7, 7, 10, 7, 7, 10, 7, 10, 7, 9, 7, 9, 7, 9, 7, 13, 12, 14, 14, 12, 11, 9, 9, 11, 9, 11, 9) and fingerings (1 1, 3 1, 1 3 1, 3 1, 3 1 3, 1 3 1 3, 1 1, 2 1, 3 3, 1 2, 1 1, 3 3, 1 1).

**System 4 (Measures 11-14):** Treble clef staff shows melodic lines with triplets. Bass clef staff includes fret numbers (7, 7, 9, 7, 9, 9, 9, 7, 9, 7, 9, 7, 7, 10, 10, 9, 9, 8, 7, 8, 7, 7, 6, 6, 9, 12, 10) and fingerings (1 1 3, 1 3 3, 3 1 3, 1 1 3, 1 1, 4 1, 4 3, 1 3, 2 1 2, 1, 3 3, 1 3, 1).

14 **B**

17 **E**

20 **B** **F#**

23 **E** **B** **F#**



# Swing It

## rhythm track #5

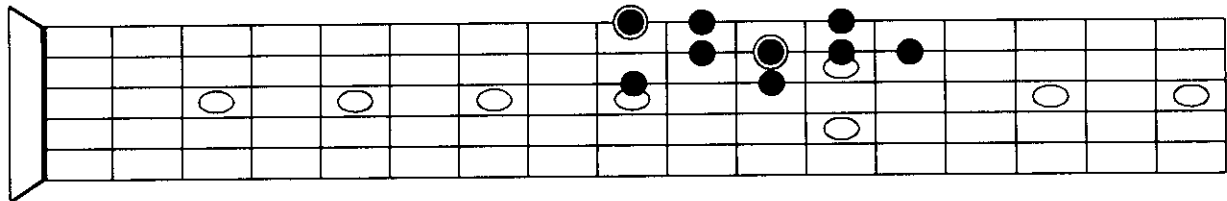
**KEY: A**

**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 (solo)

by Dave Celentano

1

SL 10 11 11 12 full full full (12) 10 10 10 12 SL 10

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

4

full 12 12 11 10 P 13 10 10 10 13 SL 10 12 1/2 10 12 1/2 10 12 1/2 P 12 12 10 10 10

3 3 2 1 3 1 2 1 1 3 1 1 3 1 3 3 1 3 3 3 1 2 1 1

6

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

3 3 3 3 1 2 3 1 3 3 3 1 1 3 3 1 3 3 3 1 3 1 2 1 2

8

full full full full full P full full P full full SL 12 (12) 10 17 17 (17) 15 16 16 17 14 17 19 17 19 19 14

3 3 3 1 3 3 3 1 2 2 3 1 1 1 2 1 2 2 1

10 **A** **A7** **D7**

full full full R.B. SL 1 1/2 1/2 1/2 1/2 R.B. P

19 19 19(19)1719 17 19 19 17 19 19 19 17 19(19)1719 17

3 3 3 3 1 3 3 1 3 3 3 1 3 3 1 3 1 3

13 **D#dim** **A7** **F#7** **B7** **E7**

SL SL P full hold bend SL 1 1/2 full full SL

17 19 101210 10 12 12(12) 11 12 12 11 10 12 10 11 12 12 9

1 3 2 1 3 1 2 1 3 3 3 2 1 3 3 2 1 3 1 2 3 3 1

16 **A7** **D7** **A7** **E7**

full full full full P P P H H

10 8 10 10 10 10 8 10 8 10 15 15 8 5 8 5 8 7 5 7 5 6 5 5 6 5

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

# Rainy Jazz Blues

rhythm track #6

**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.

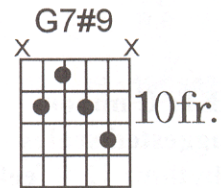
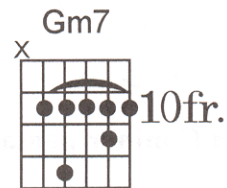
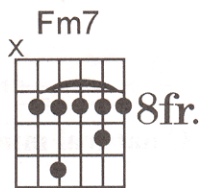
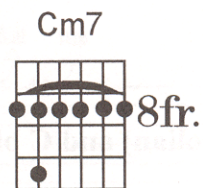
Someone once said, "The most important thing in music is what is not the notes". How true this is. Not playing is just as meaningful as playing. The space between the phrases gives the notes a chance to sink in, to be appreciated before the next note is heard. A good analogy is when someone talks. Do 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



1 Cm7 Fm7 Cm7

5 Fm7 Cm7

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

13 Coda Cm7 C#m7 Cm7



7

full P

13 (13) 11 13 13 11 13 (13) 11 13 13 11 13 (13) 11 13 13 11 11 11

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 3 3

8

Cm7

full P

8 11 10 (10) 8 10 8 10 8

1 1 4 3 3 1 3 1 1

10

Gm7

full P SL

11 8 11 8 10 (10) 8 10 10 8 10 8 10 10

3 1 3 1 3 3 1 3 3 1 3 1 1 3 3

11

Fm7

full

10 9 8 11 10 8 13 11 13 11 13 13 13 13

3 2 1 3 2 1 3 1 3 2 2 3 3 3 3





20 Cm7

3 2 1 3 1 3 3 1 3 3 3 1 3 1 1 3 1

21

3 1 1 1 3 1 3 1 1 1 3 1 3 1 1 1 3 3 3 3

22 Gm7 Fm7

3 3 1 3 1 2 3 2 1 2 3 3 3 2 3 2 3 1 2 3 3 3 1

24 Cm7 G7#9

3 1 1 3 1 3 1 3 3 1 3 1 3

# A.K. Special

*rhythm track #7*

**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 Vaughn. 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** **C9** **G13** **G7#5**

**1** **G7** **C9** **G7** **G13** **G7#5**

**5** **C9** **C#dim** **G7** **Em7**

**9** **Am7** **D9** **G7** **C9** **to Coda** **G7** **D9** **repeat 4 times**

**13** **Coda** **G7** **G#7** **G7**

# A.K. Special (solo)

by Dave Celentano

1

2 3 3 3 3 3 1 3 3 1 3 3 3 3 1 3 1 1 3 3 3

4

3 1 3 3 3 3 1 3 1 3 3 3 3 3 3 3 3 3 3 1 3 1 3 2 1

7

3 1 3 3 3 1 2 1 1 2 3 2 1 3 3 1 3 1 3 3 3 3 3 1

10

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

13 **G7** **D9** **G7**

3 6 3 5 3 3 SL 15 15 15 15 18 15 18 15 18 15 SL

15 **C9** **G7**

17 15 17 17 17 17 (17) 15 18 15 18 15 17 15 17 (17) 15 17 15 17 15 18 18 15 15

17 **G13** **G7#5** **C9** **C#dim**

17 15 17 15 17 15 16 16 17 15 15 17 15 9 8 10 10 8 9 8 9 5 (5) 3 3

20 **G7** **Em7** **Am7**

H 3 5 (5) 3 5 3 4 5 9 8 10 10 12 (12) 8 10 (10) 8 7 (7) (7) (7) 5 10 8 8 10

23 **D9** **G7** **C9** **G7** **D9**

7 5 3 5 (5) 3 4 3 3 6 3 3 6 3 6 3 5 (5) 3 4 3 5

# Commercial Blues

## rhythm track #8

**KEY: A minor**

**Suggested scales to use: A minor pentatonic, A blues and A natural minor.**

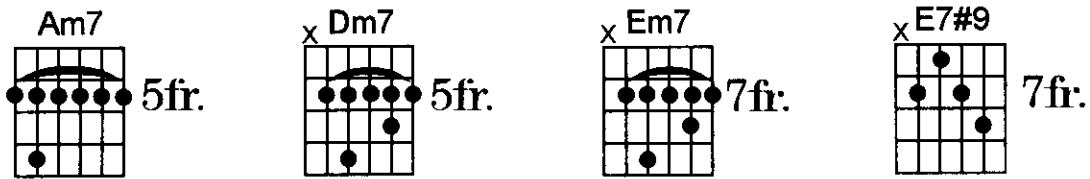
**Rhythm: 4/4 straight feel**

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



Musical notation for the Commercial Blues rhythm track, consisting of four staves of music in 4/4 time:

- Staff 1:** Measures 1-4. Chord: Am7.
- Staff 2:** Measures 5-8. Chords: Dm7 (measures 5-6), Am7 (measures 7-8).
- Staff 3:** Measures 9-12. Chords: Em7 (measures 9-10), Dm7 (measure 11), Am7 (measure 12), E7#9 (measure 12, repeat 4 times).
- Staff 4:** Measure 13. Chord: Am7.

# Commercial Blues (solo)

by Dave Celentano

1

Am7

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

6

Dm7

Am7

3 1 2 3 2 1 1 3 1 1 2 3 2 1 3 1 3 1 2 3 3 3 1 3 2 2 1 2 3 3

9

Em7

Dm7

Am7

E7#9

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



Am7

3 1 1 2 1 1 1 1 3    1 3 1 3 2 1 3 1 1 2 1 1 1 1 3    3 1 1 2 1 1 1 1 3    1 3 1 3 2 1

Dm7

Am7

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

Em7

Dm7

Am7

E7#9

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

*"You have to crawl  
before you can walk.  
You have to walk  
before you can run."*

# Blues Delight

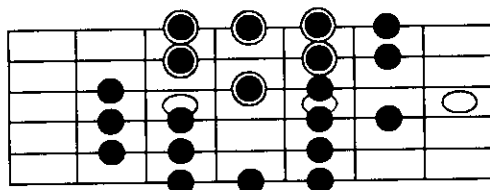
rhythm track #9

**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.

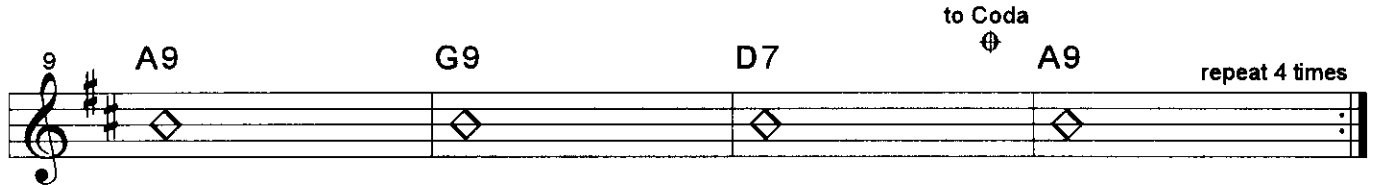
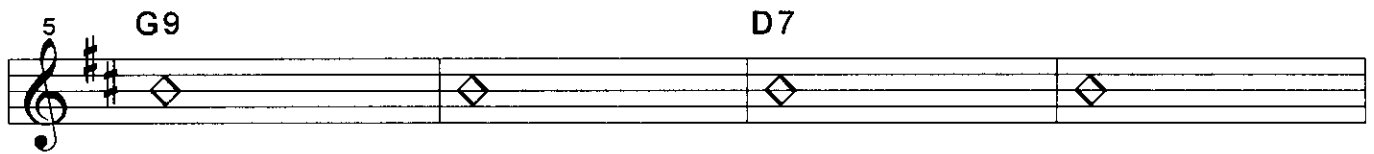
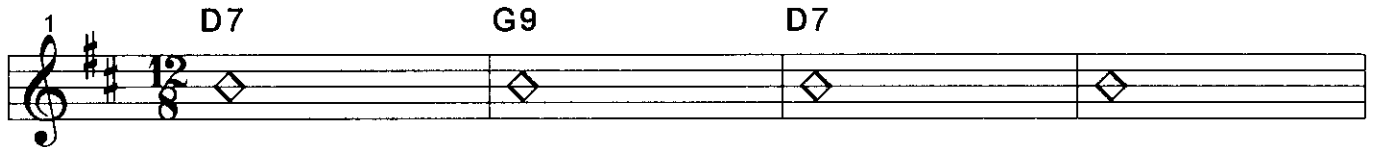
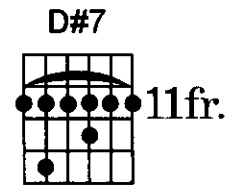
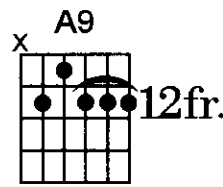
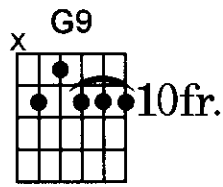
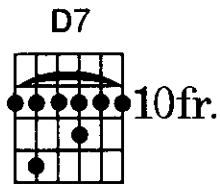


15th fret



# Blues Delight (rhythm)

by Dave Celentano



⊕ Coda



# Blues Delight (solo)

by Dave Celentano

1

15 15 13 15 13 15 13 10 12 10 15 15 13 15 15 13 13 10 13 13

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

4

10 12 10 10 13 10 12 (12) 10 12 10 11 12 (12) 10 12 12 12 10 10 9 9 8

1 2 1 1 3 1 3 3 1 3 1 2 3 3 1 3 3 3 1 1 1 1 1

6

15 13 13 10 12 10 12 17 17 17 17 16 15 17 15 16 17 17 (17) 15 16

3 3 3 1 2 1 2 2 1 3 3 3 3 2 1 3 1 2 3 3 3 1 2

8

15 17 15 16 13 15 13 15 13 12 10 10 15 15 13 15 15 12 10 10

1 3 1 2 1 3 1 3 1 3 1 2 1 1 3 3 1 3 3 2 1 1 1



19

13 10 12 10 12 10 12 full (12) 10 13 SL SL 10 10 10 10 10 10 P SL

3 1 3 1 3 1 3 3 1 3 1 1 1 1 1 1 1 3 3 1 3 1

21

SL 10 10 12 10 12 10 13 10 P 13 10 12 10 12 14 13 15 15 13 15 15 full full

1 1 1 2 1 2 1 3 1 3 1 2 1 2 2 1 3 3 1 3 3 2

23

15 15 13 15 13 full 13 15 15 12 12 10 13 10 13 12 10 12 11 10 11

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

25

SL 10 10 full (12) P 12

1 3 3 1 3

# Blues With Hair

*rhythm track #10*

**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 (rhythm)

by Dave Celentano

E7#9

Musical notation for the first system, measures 1-4. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a quarter rest, followed by eighth notes. The bass line consists of power chords. A 'P' (piano) dynamic marking is present in the final measure.

A7

E7#9

Musical notation for the second system, measures 5-8. The treble clef melody continues with eighth notes. The bass line features a sequence of power chords. A 'P' dynamic marking is present in the final measure.

to Coda

B7

C7

B7

E7#9

repeat 4 times

Musical notation for the third system, measures 9-12. The treble clef melody includes quarter notes and eighth notes. The bass line has a complex rhythmic pattern with fingerings. A 'P' dynamic marking is present in the final measure.

⊕ Coda

E7#9

Musical notation for the Coda section, measures 13-16. The treble clef melody is simple, ending with a quarter rest. The bass line consists of power chords.



# Blues With Hair (solo)

by Dave Celentano

**E7#9**

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

**A7** *Sva* **E7#9**

3 3 2 2 1 2 1 3 2 1 3 1 3 1 2 3 1 3 2

**B7**

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

