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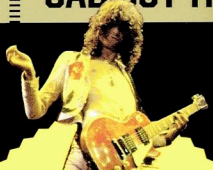
TOTAL Guitar

PLAY BETTER NOW!

BETTER Blues

EVERYTHING YOU NEED TO KNOW TO PLAY AUTHENTIC BLUES

- ✓ Easy Turnarounds
- ✓ Blues Chords
- ✓ Soloing Secrets



LEARN TO PLAY
LED ZEPPELIN
BLACK DOG
(RIFF)



HOW TO
CHANGE YOUR
TELE PICKUP

INTERVIEW
Queens Of The
Stone Age
Black Country
Communion

REAL WORLD REVIEW
HOTTEST NEW GEAR

LESSONS
IMPROVE YOUR
FINGERPICKING
**GET STARTED WITH
POWERCHORDS**
SOUTHERN ROCK JAM
THEORY: MINOR 7THS



STEPTIME ST VINCENT / ANALOGUE DELAY BOUND-UP

FUTURE
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A barcode is also present.

#297

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BETTER BLUES

All the essential chord shapes, progressions and scales you need to give you the blues

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Better Blues

Ever since Robert Johnson's deal with the devil at a crossroads in Mississippi, the blues has informed more music than any other genre: from early rock 'n' roll to The Rolling Stones, to hip-hop. TG explores the blues with an exhaustive look at some of the essential chord shapes, progressions and scales...

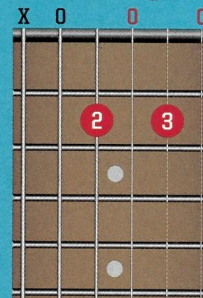
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YOUR DISC**

Find audio tracks for every example on your Guitar Skills CD

TRACKS 22-28

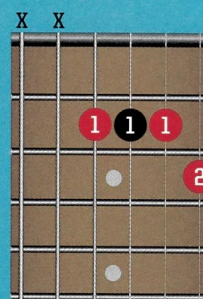
15 EASY BLUES CHORDS

Kick your jam sessions off with these essential open position and moveable chord shapes



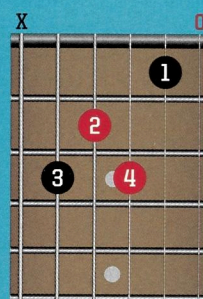
1 A7 (open)

To avoid sounding the idle sixth string when you play this chord, bring your thumb around the back of the neck so that the tip of it just touches the string.



2 A7 (moveable)

This is a useful blues shape that can easily be moved around the fretboard. Flatten your first finger across the top four strings and mute the idle fifth string.



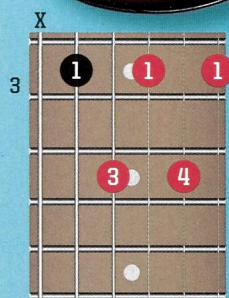
3 C7 (open)

Thanks to the low 3rd interval on the fourth string this chord sounds a little more complex than the previous shapes.



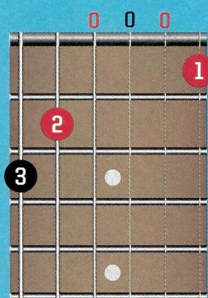
TRACKS 22-28

15 EASY BLUES CHORDS (CONTD.)



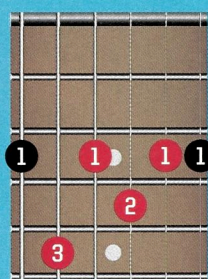
4 C7 (moveable)

This extremely versatile five-string barre chord can be easily moved around the neck into other keys. Make sure you've got it down!



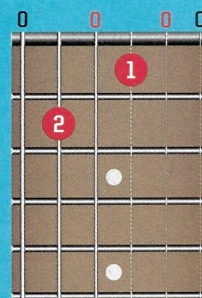
5 G7 (open)

This full-sounding chord is great for playing in the keys of G, C and D. Think of it as a spread out open C shape and you will have no problem remembering it.



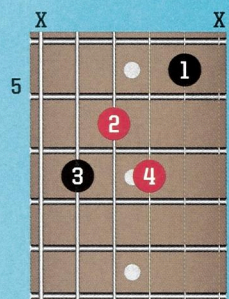
6 G7 (moveable)

This indispensable six-string barre requires strong fingers, but it's worth persevering because it's an essential shape for playing a blues rhythm.



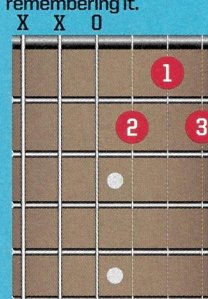
7 E7 (open)

If there's a single chord here that screams 'blues' then this is it! The most resonant dominant chord you can play on the guitar and very easy to play.



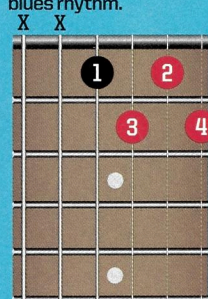
8 E7 (moveable)

This is the moveable variant of the open C7 shape. It's important to ensure the open sixth string is muted with your third finger.



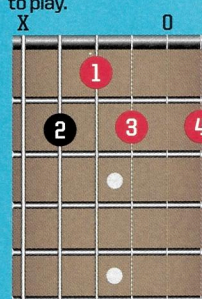
9 D7 (open)

The absence of doubled notes in this chord gives it a tight, concise sound. Bring your thumb around the back of the neck to damp the open fifth and sixth strings.



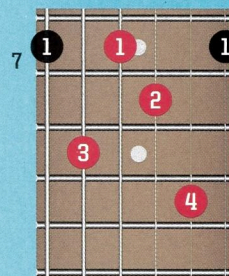
10 D#dim (moveable)

The diminished chord sounds cool in blues so it is a handy chord to have in your vocabulary. Use it in passing, rather than staying on it.



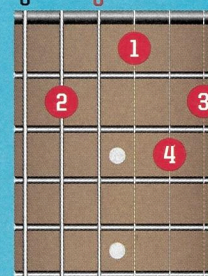
11 B7 (open)

This is another chord that seems to have an extra helping of blues attitude! Use the side of your second finger to keep that open sixth string quiet.



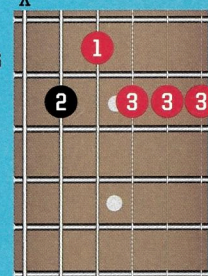
12 B7 (moveable)

This is similar to the moveable G7 shape, but with the fourth finger added on the second string. This note is a 'doubled 7th' giving a sharper, more dissonant sound.



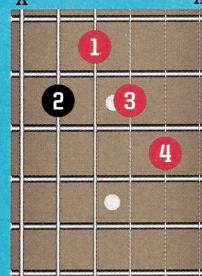
13 E9 (open)

Don't be afraid to experiment with 9th chords; they can be readily substituted for 7th chords (E7 etc) and will add depth and sophistication to your playing.



14 E9 (moveable)

This cool, funky chord (think James Brown!) always sounds good when played as the IV chord in any blues progression. There's more on that later!



15 E7#9

The ubiquitous 'Hendrix chord' has an esteemed place in blues, jazz and rock. It can give a Stevie Ray Vaughan vibe and makes for a great turnaround on a V chord.

THE I-IV-V BLUES PROGRESSION

Get inside the most important chord sequence of all as we look at the I-IV-V blues progression

TRACK 29

A	B	C#	D	E	F#	G#	A
I	II	III	IV	V	VI	VII	VIII

E	F#	G#	A	B	C#	D#	E
I	II	III	IV	V	VI	VII	VIII

Each note of the major scale can also be played as a chord; the most important of these are the first, fourth and fifth steps. Songs based on these three chords are referred to as a 'one-four-five' (aka I-IV-V) progression, regardless of the order they are played in – and

this chord sequence can be heard extensively in blues. Learning the I-IV-V chords in as many keys as possible will help you to identify these chords by ear and plot them out on your guitar. Start by jamming around the essential chords in the keys of A and E. We've recorded a basic I-IV-V progression: hear it on your TG CD.

12-BAR BLUES GENERATOR...

Use this table to quickly learn the most important I-IV-V chords and you'll be able to play the blues in multiple keys – great for jam sessions!

KEY	I	IV	V
A	A	D	E
E	E	A	B
G	G	C	D
D	D	G	A
F	F	B \flat	C
C	C	F	G
B	B	E	F#

THE 12-BAR BLUES

With the I-IV-V progression under your belt, you can apply it to a well-loved musical form: the 12-bar blues

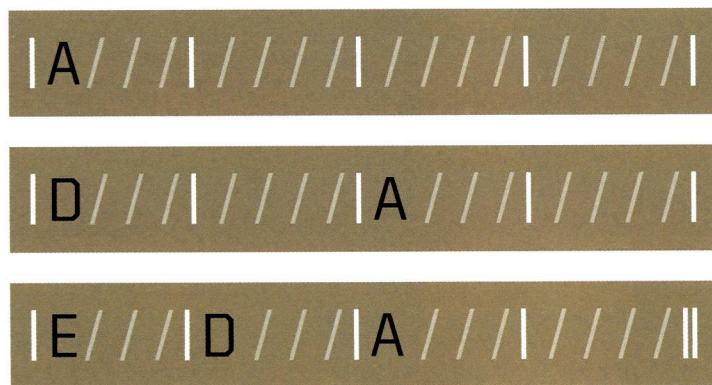
The most common 12-bar blues chord progression uses only the I-IV-V chords so, for example, in the key of A, that's A, D and E chords. Of course, there's no reason why you should stick rigidly to the progression. This is music after all and you should let your creativity flow! Take a look at these chord charts and play along with the audio tracks on your CD to get a taste of just how rich and diverse a simple 12-bar blues can be.



TRACK 30

1 THE STANDARD...

Get started with the jam session staple 12-bar blues progression



TRACK 32

3 JAZZ-BLUES VIBE...

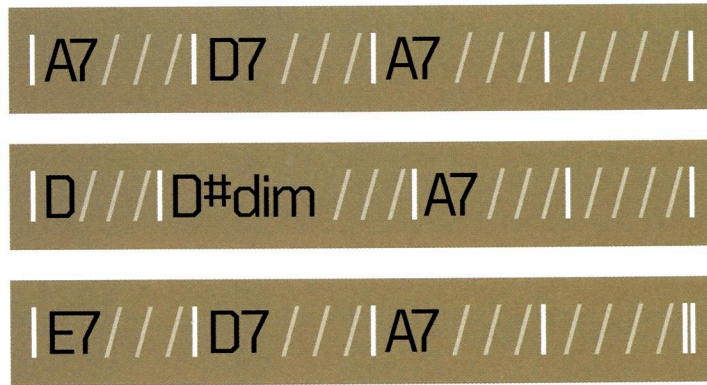
BB King, Robben Ford and Matt Schofield opt for variations like these



TRACK 31

2 THE DOMINATOR...

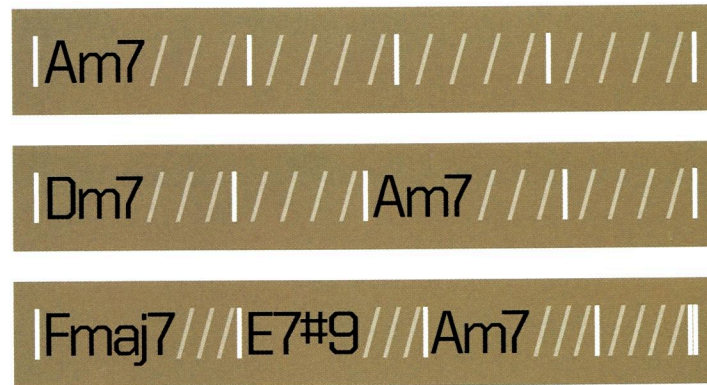
Use 'dominant' style 7th chords for an edgier sound



TRACK 33

4 MINOR BLUES

Switch to minor 7th chords for moodier sounds and blues ballads



SEPTEMBER 2017 **TOTAL GUITAR**

FIVE EASY RHYTHM GROOVES

Arm yourself with the rhythm chops
to see you through any blues jam

THE SHUFFLE RIFF

TRACK 37

A classic Chicago blues-style shuffle. Use your first finger on the 2nd fret and add your third or fourth finger on the higher notes.

THE ONE-CHORD JAM

TRACK 38

[illegible]

Muddy Waters' riffs were often played around the open E shape but we've got a line that can be shifted to other chords. Move to the 8th for C7 or the 10th for D7.

DELTA STYLE FINGERSTYLE GROOVE

TRACK 39

Musical score for "The Rose Tree" in 12/8 time, key of D major (F# and C#). The tempo is marked as ♩ = 70. The score includes a treble clef and a bass clef. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes a TAB section with fret numbers (0, 3, 0, 3, 2, 7, 3, 2, 0, 2, 3, 3, 3, 3, 3, 3, 4, 4, 4, 4, 4, 4, 4, 4, 2, 0, 1, 0, 1) and a corresponding rhythmic notation (p m m i p m i m i). The score is divided into measures by bar lines.

Play this riff fingerstyle, using your thumb (p) to keep a steady bassline on the open sixth string as your first (i) and second (m) outline the melody on the treble strings.

SLIDE GROOVE

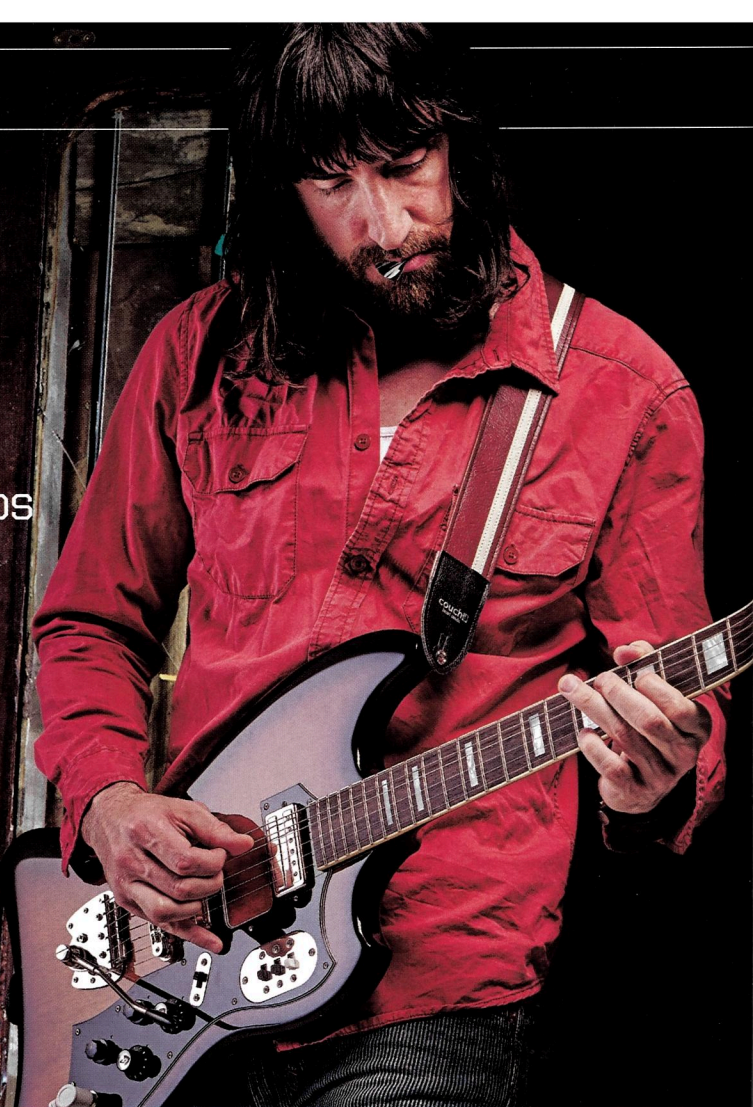
TRACK 40

Retune to open E (E B E G# B E) and use a slide positioned directly *above* the frets and on your third finger keeping the strings quiet with your first and second fingers.

MINOR BLUES RIFFING

TRACK 41

This simple minor blues rhythm combines low, single-note riffing with high string chord 'chips' played on beat 2 of each bar, creating the illusion of two guitars.



BLUES LEAD TECHNIQUE CHALLENGE

When it's time to take a guitar solo you'll need an arsenal of authentic techniques. Hone your chops with TG's challenge...



TECHNIQUE CHALLENGE

TRACK 42

♩ = 90

8 5 (10) BU
5 5 8 8 1/4 1/4
8 10
10 (13) 10 10 (13) 10 BU BU rake - -
5
8 7 7 5 6
5 7 [7] 5
7 7 5 (6 5)
7 (9) 7 (9) 5 7 BU BU



1 UNISON BEND
Hit both strings then bend the second string up to match the pitch of the note on the first string.

2 QUARTER-TONE BEND
Use your third finger to apply a very slight bend to the eighth fret note, releasing the bend before you re-pick.

3 THIRD FINGER VIBRATO
Great for sustaining hammer-ons, slides, or just long notes. Oscillate your finger up and down in equal distances.

4 THREE-FRET BENDS
Albert King-style wide bends are essential for emotive blues soloing. Use three fingers to bend the string for best results.

5 STRING RAKES
Fret the fourth string with your third finger and lay your first finger across the 5th fret, then simply drag your pick from low to high onto the fourth string.

6 FIRST FINGER VIBRATO
For authentic BB King style vibrato, your thumb should be away from the neck. Move your wrist quickly from side to side.

7 DOUBLESTOP LICK
Use your second and third fingers for the first pair of notes, then use your first finger to barre across adjacent strings.

8 SLIDING DOUBLESTOPS
Use your second and third fingers to fret the doublestop, pick and slide up two frets, then slide back down to the 5th fret without re-picking.

9 TRILLS
Trills sound great, especially when slurring between the minor and major 3rd as shown here. Keep your first finger on the fretboard and trill with your second.

10 OBLIQUE BEND
Keep your fourth finger on the second string and bend the third up a whole step using your second and third fingers. Slower bends create a dramatic effect.

