

“It’s the licks... and what’s behind the licks.”

# **50 COOL BLUES LICKS** **IMPROVISATION**



**GUITARHABITS**

*The Road to Playing Cool Blues Licks,  
Mastering The Blues Scale, Blues Improvising  
And Getting Motivated*

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# INTRODUCTION

This tablature book is your guide along with the “50 Cool Blues Licks Videos” to expand and enhance your blues licks vocabulary. We’ll take your improvisation skills to a new level and make you become a better guitar player.

So why do you need to learn licks in the first place, apart from that they just sound cool?

Well, licks are used for inspiration to give you the tools you need in order to create your own ideas. You first learn licks and then you learn from the licks. Once you’ve learned and memorized a lick you can incorporate that lick into your playing or you can break it apart, turn it around and create your own ideas from that lick. That’s how you build your own unique style.

We’ll start off with **50 Cool Blues Licks**. I will be playing each lick in close up and then slow-down so you can see exactly how to play each note. You can use playalong tracks to practice with.

Then I’ll show you two **Valuable Lick Exercises** that will help you learn to play your licks thoroughly around the entire fretboard. It’s important that you can play your licks in every key, because songs got different keys and you want to be able to solo and improvise in every key you’ll come across. You wanna become a good guitar player, don’t you?

In **Connecting The Licks** we’ll combine different licks to create even longer licks and make it sound more like soloing. You will learn how to **Make Up Your Own Cool Licks** by breaking up a lick in bits and pieces and make up new ones using hammer-ons, pull-offs, bending, slides, etc.

**The Alchemy of Blues Shapes** will get you out of your rut and go beyond playing in just one or two shapes. You will learn how to play the 5 blues scale shapes and how to use them for improvisation. It’s a real game changer!

Each blues shape has it’s own way of dealing with the notes and licks you play, so each shape will feel and sound different when you’re soloing. The shapes will open up a whole new world of ideas and possibilities. I’ll give you examples of how to improvise using all 5 shapes. You can watch the videos and read along with the tablature in this book.

In **Licks & Shapes** you’ll learn how the licks come into being and how they fit and belong to particular shapes. The assignments and tips will improve different aspects of your playing.

For inspiration and motivation read the **Practice, Lifestyle and Productivity Tips** at the end of this book. They will keep you going at all times.

Pick the licks, exercises and chapters you think are best for you.  
Take small steps, practice regularly and most of all enjoy the ride!

Best regards,  
Klaus Crow

Guitarhabits



## PLAY ALONG TRACKS TEMPO

The "MP3 play along tracks" folder contains all the play along tracks that are used in the videos.

Depending on your guitar skill level you might want to change the tempo of the mp3-play-along-tracks so you can learn the blues licks at your own speed and level of dexterity. Here are some programs for Windows and Mac that will help you adjust the tempo:

### Windows

- AUDACITY (freeware)  
<http://audacity.sourceforge.net/>
- WINAMP + PACEMAKER PLUGIN (freeware)  
<http://www.winamp.com/>  
+  
<http://www.winamp.com/plugin/pacemaker/12689>

### Mac

- GARAGEBAND (included with iLife):
  - \* Open a new project
  - \* Import the play along track or drag it into the timeline.
  - \* Select the orange region and press and hold Control+Alt+G
  - \* The orange region will turn into purple
  - \* Double-click the region to open the audio editor window
  - \* Check the box "follow tempo and pitch"
  - \* Cycle through the modes in the LCD panel
  - \* Choose "project"
  - \* Click the tempo display and adjust the track to your speed.
- AUDACITY (freeware)  
<http://audacity.sourceforge.net/>
- AUDIOLOBE Price: \$20  
<http://www.js8media.com/audiolobe/>

# 50 COOL BLUES LICKS

Lick #1 (in the key of A, played around an A7 chord)

Measure 1: T5, A5-6, B5. Measure 2: T7-8 (sl.), A5-7, B7 (downbow). Rhythm: H, 1/4.

Lick #2 (A7)

Measure 1: T7-5, A5-7, B7. Measure 2: T8 (vibrato), A5-6, B5. Rhythm: sl., H.

Lick #3 (A7)

Measure 1: T4-5 (sl.), A4-5, B4. Measure 2: T5-6, A5-6, B7-5. Rhythm: H, P, sl.

Lick #4 (A7)

Measure 1: T7-8 (1/2), A9, B7. Measure 2: T7-10 (vibrato), A8-9, B8. Rhythm: H.

Lick #5 (A7)

Measure 1: T5, A7-8, B7. Measure 2: T5-7, A7, B7. Rhythm: H, P, P, 1/4.

# 50 COOL BLUES LICKS

## Lick #6 (A7)

## Lick #7 (A7)

## Lick #8 (A7)

## Lick #9 (A7)

## Lick #10 (A7)

# 50 COOL BLUES LICKS

## Lick #11 (A7)

Tab for Lick #11 (A7):

Treble Staff: *sl.* 7  $\rightarrow$  8 10 8 9 8 7 5 6 8

Bass Staff: 7 5 6 7

Annotations: *H* (above 8), wavy line at the end.

## Lick #12 (A7)

Tab for Lick #12 (A7):

Treble Staff: *full* 5 *P* 5 8 5 7 5 6 5 5 8 5 *P* 7 *sl.* 10 8 10 10 11 10 8 10 8 9 *sl.* 10

Bass Staff: 7 5 6 5 8 5 7 10 10

Annotations: *P* (pull-off), *H* (hammer-on), *sl.* (slide), wavy line at the end.

## Lick #13 (A7)

Tab for Lick #13 (A7):

Treble Staff: 14 12 14 13 12 10 11 12 10 12 11 10 9 12

Bass Staff: 12 10 12 11 10 9 12

Annotations: *H* (above 12), *sl.* (below 12).

## Lick #14 (A7)

Tab for Lick #14 (A7):

Treble Staff: x x x *sl.* 8 10 x 8 7  $\frac{1}{2}$

Bass Staff: 7 10 x 7 9 x 8 7 x 5 7 5 8 5 7 6 5 5 8 5

Annotations: *x* (mute), *sl.* (slide),  $\frac{1}{2}$  (half fret).

## Lick #15 (A7)

Tab for Lick #15 (A7):

Treble Staff: *sl.* 5 8 5 8 5 8 8 10 8 10 *H P* 12 11 10  $\frac{1}{2}$  13 10

Bass Staff: 9 8 7 8 7 8 11 10

Annotations: *sl.* (slide), *H P* (hammer-on/pull-off),  $\frac{1}{2}$  (half fret).

# 50 COOL BLUES LICKS

## Lick #16 (A7)

Tab for Lick #16 (A7):

- Treble (T): 15, 15 (full), 15, 13, 15, 13, 14 (1/2)
- Middle (A): 14, 12, 14, 13, 12, 11
- Bass (B): 12, 15

## Lick #17 (A7)

Tab for Lick #17 (A7):

- Treble (T): 1, 3 (sl.), 5, 3, 5, 3, 2, 5
- Middle (A): 1, 2, 2, 5, 4, 5, 3, 3
- Bass (B): 3, 5 (sl.), 5, 3, 3, 5

## Lick #18 (A7)

Tab for Lick #18 (A7):

- Treble (T): 10, 8, 9
- Middle (A): 7, 9, (9), 7, 7, 9, 11
- Bass (B): 5, 7, 9, 9, 11

## Lick #19 (A7)

Tab for Lick #19 (A7):

- Treble (T): 10, 13, 10, 13
- Middle (A): 12, 10, 12, 11, 12
- Bass (B): 12, 10, 12, 12

## Lick #20 (A7)

Tab for Lick #20 (A7):

- Treble (T): 11, 12, 10, 12, 13, 10, 10, 12, 10, 12
- Middle (A): 11, 12, 9, 12, (12), 10, 12
- Bass (B): 12, 10, 12, 10, 12, 10



# 50 COOL BLUES LICKS

## Lick #21 (A7)

Tab notation for Lick #21 (A7):

Measure 1: T 12, A 13 14 13 14 12 10 12 10, B 12 10 12. Fingering: H H P H H.

Measure 2: T 14, A 12 14, B 10 12 14. Fingering: sl. H.

## Lick #22 (A7)

Tab notation for Lick #22 (A7):

Measure 1: T 14, A 7 10 7 10 17, B 7 10 10 17. Fingering: H P H sl.

Measure 2: T 15, A 14 17 14 17, B 17 14 17. Fingering: H P.

## Lick #23 (A7)

Tab notation for Lick #23 (A7):

Measure 1: T 14, A 12 14 14, B 15 13 14. Fingering: sl. H P H P.

Measure 2: T 15, A 14 12 14 12 14 12, B 14 13 12 15 16. Fingering: H P H P.

## Lick #24 (A7)

Tab notation for Lick #24 (A7):

Measure 1: T 8, A 8 5 8 5 5 3 5 4 5 3, B 5 3 5 3 5 3 5 3 5 3. Fingering: P P P P H sl. 1/2 P P H sl.

Measure 2: T 8, A 2 0 2 6, B 15 16. Fingering: P P H sl.

## Lick #25 (A7)

Tab notation for Lick #25 (A7):

Measure 1: T 10, A 7 9 7 5 5 7 5 7 5 7, B 5 7 5 7 5 7 5 7 5 7. Fingering: sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

Measure 2: T 10, A 8 10 8 7 5 5 7 5 7 5, B 6 5 3 3 5 3 5 3 5 3. Fingering: sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

# 50 COOL BLUES LICKS

Lick #26 (in the key of E, played around an E7 chord)

Tab for Lick #26 (in the key of E, played around an E7 chord):

T: 0 3 0 0 0 0  
A: 2 0 2 3 2 0  
B: 2 3 2 0 2

Annotations:  $\frac{1}{2}$  (on T3), *sl.* (on T4), 2-4 (slur on A), 2-3-2-0 (slur on B). Rhythm: H P P.

Lick #27 (E7)

Tab for Lick #27 (E7):

T: 8 10 8 9 12 10  
A: 5 6 7 9 7 8 9  
B: 5 7

Rhythm: H.

Lick #28 (E7)

Tab for Lick #28 (E7):

T: 10 10 (10) 8 10 8 6 7  
A: 9 7 9 9 (9) 7 7 9 9 8 11 10 8 9 7  
B: 9 9 7

Annotations: full (on T10), full (on T10), ~ P (on T10), *sl.* (on T6-7). Rhythm: H P H P H P.

Lick #29 (E7)

Tab for Lick #29 (E7):

T: 15 12 15 13 14 15 14 12 12 13 12 13 12 13 12 14 12 14  
A: 15 14 15 15 14 12 12 13 12 13 12 13 12 14 12 14  
B: 14 14

Annotations: full (on T12), H (on T15), H P H P H P (on T12-13). Rhythm: H P H P H P.

Lick #30 (E7)

Tab for Lick #30 (E7):

T: 9 12 9 7 8 7 5 6 7 5 6 5 3  
A: 9 12 8 7 5 6 2  
B: 7 5 6 5 3

Annotations:  $\frac{1}{2}$  (on T3),  $\frac{1}{2}$  (on T3). Rhythm: H.

# 50 COOL BLUES LICKS

## Lick #31 (A7)

Tab for Lick #31 (A7):

T: (empty)

A: (empty)

B: 8 10 6 7 10 7 6 5 3 0 3 0

1/2

## Lick #32 (A7)

Tab for Lick #32 (A7):

T: (empty)

A: (empty)

B: 12 10 13 12 10 12 9 9 10 12 9 10 12

sl.

1/4

## Lick #33 (A7)

Tab for Lick #33 (A7):

T: (empty)

A: (empty)

B: 8 5 5 8 5 5 7 8 5 8 5 8 7 5 7 5 7 6 5 8

full

1/2

## Lick #34 (A7)

Tab for Lick #34 (A7):

T: (empty)

A: (empty)

B: 10 10 8 10 10 10 8 8 10 10 8 7 6 5 10 11 7

Full

1/4

1/2

1 1/2

H

## Lick #35 (E7)

Tab for Lick #35 (E7):

T: (empty)

A: (empty)

B: 7 10 7 8 9 9 7 10 8 9 7 8 7

1/2

1/4

# 50 COOL BLUES LICKS

Lick #36 (in the key of D, played around a D7 chord)

sl. 7 5  
5 7 6 5 7 5  
8 5  
sl. 1/4

Lick #37 (A7)

H H sl. sl.  
5 7 5 8 7 5  
5 6 7 5 6 7 9 9 7 (5)  
0 0 0  
sl.

Lick #38 (D7)

1 1/2 1/2  
10 9 8 6 7  
7 10 7 10 7  
10 8 11 10 8  
1/2 1/2

Lick #39 (D7)

sl. 1/2 H H  
6 8 7 5 6 5 5 5  
7 7 7 7 6 7 6 7  
~~~~~

Lick #40 (D7)

H P sl.  
6 9 8 6 7 6 6 3  
5 7 7 5 2 5 6 5 3 0  
5 3 3 1  
sl. sl. 1/4 1/2



# 50 COOL BLUES LICKS

## Lick #41 (A7)

full H

5 8 5 8 9 10 8

7 5 7 9 12 10 11

H

## Lick #42 (A7)

11 12 15 12 11 10

10 13 15 13 10

8 9 12

7 10 12

5 8 10 6 7 10

1/2

## Lick #43 (A7)

16 15 13 14 13 10

12 14 12 9 13 12 10

12 10 12 14

1/2

## Lick #44 (E7)

5 3 0 0 (0) 0 2 3 0

4 6 4 7 4 0 1 0

4 6 2 0

1/4 1/4

sl. sl. H

## Lick #45 (D7)

5 5 7 5 0 6 5 3 4 2 4 3 0

0 7 7 4 2 4 3 0

6 6 8 6 7 0

1/4 1/4 1/4

1/2

# 50 COOL BLUES LICKS

## Lick #46 (D7)

*sl.*

1/4 *sl.* 1/4

## Lick #47 (A7)

*sl.*

1/4 *sl.* 1/4

## Lick #48 (E7)

Full Full Full Full Full 1/2

1/4 *sl.* 1/4

## Lick #49 (E7)

H 1/2 1/2

1/4 *sl.* 1/4

## Lick #50 (E7)

H 1/2

1/4 *sl.* 1/4

## VALUABLE LICK EXERCISES

### Playing in Every Key

Once you've learned a new lick and you try to play that lick moving up or down 4 whole steps it can be somewhat more challenging because when you move up the neck the space between the frets changes, the width of the neck changes, the string tension changes and playing a lick somewhere else on the fingerboard can also be mind boggling.

But still, as a guitar player you want to learn to solo and improvise in every key, so it's essential that you learn to be comfortable playing your licks in different keys.

There are two exercises that will really help you to achieve this:

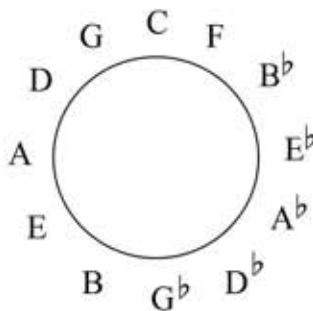
### Exercise 1 "Up a Half Step"

Play the lick up a half step each time all the way up to the 12th fret.

Once you get there go back by moving down a half step each time until you get to the first fret.

### Exercise 2 "Cycle of Fourths"

Play the lick around the cycle of fourths moving clockwise. (see video for more explanation.)



The cycle of fourths simply arranges all 12 keys clockwise, each key a perfect fourth apart. (on the guitar that means 5 half steps or 5 frets up), so when you play your licks through the cycle you jump from one end of the fretboard to the other which makes it a very effective exercise to improve your flexibility and dexterity.

For the guitar player the cycle of fourths is a great tool to get your licks, scales, chords and everything else really under your belt, because you're practicing it in all 12 keys. Apply this tool regularly and it makes you feel much more free and accomplished in your playing.

### Assignment #1:

Pick two random licks and practice them using the exercise "Up a half step" (page 14,15)

### Assignment #2:

Pick another two random licks and practice those using the exercise "Cycle of fourths" (page 16,17)

### Assignment #3:

Memorize the cycle of fourths.

### Tip:

Make these two valuable exercises part of your practice workout and use them for every new lick, scale or chord that you learn. It will improve your playing tremendously!

**VALUABLE LICK EXERCISES \* Up a half step****Lick #1**

T 5 5 7 7 8 *sl.*  
 A 5 6 5 7  
 B  
 H 1/4

T 1 1 3 3 4 *sl.*  
 A 1 2 1 3  
 B  
 H 1/4

T 2 2 4 4 5 *sl.*  
 A 2 3 2 4  
 B  
 H 1/4

T 3 3 5 5 6 *sl.*  
 A 3 4 3 5  
 B  
 H 1/4

T 4 4 6 6 7 *sl.*  
 A 4 5 4 6  
 B  
 H 1/4

T 5 5 7 7 8 *sl.*  
 A 5 6 5 7  
 B  
 H 1/4

T 6 6 8 8 9 *sl.*  
 A 6 7 6 8  
 B  
 H 1/4



**VALUABLE LICK EXERCISES \* Up a half step**

sl.

T 7 7 7 9 9 10

A 7 8

B 7 9

H 1/4

sl.

T 8 8 8 10 10 11

A 8 9

B 8 10

H 1/4

sl.

T 9 9 9 11 11 12

A 9 10

B 9 11

H 1/4

sl.

T 10 10 10 12 12 13

A 10 11

B 10 12

H 1/4

sl.

T 11 11 11 13 13 14

A 11 12

B 11 13

H 1/4

sl.

T 12 12 12 14 14 15

A 12 13

B 12 14

H 1/4

**VALUABLE LICK EXERCISES \* Cycle of fourths****Lick #2**

Key of C

Key of F

Key of Bb

Key of Eb

Key of Ab

Key of Db

Key of C

**VALUABLE LICK EXERCISES \* Cycle of fourths**

Key of Gb

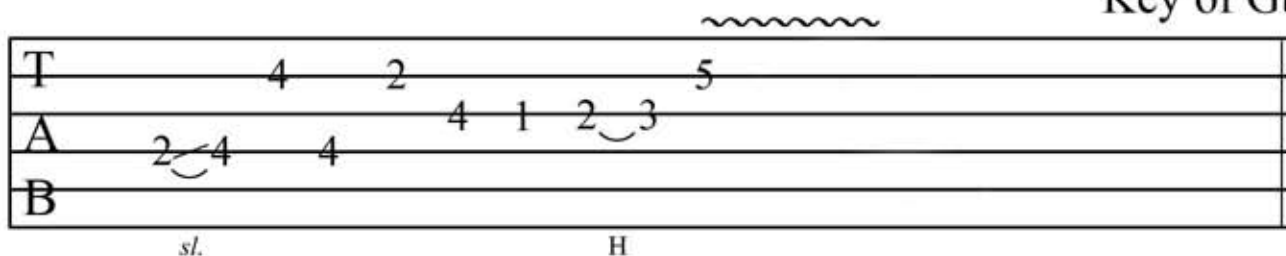


Diagram of a guitar lick for the Key of Gb. The lick is written on a three-string staff (Treble, Alto, Bass). The Treble staff has notes 4, 2, and 5. The Alto staff has notes 2, 4, 4, 4, 1, 2, and 3. The Bass staff has a whole note. The lick is marked with a slur (sl.) and a hammer-on (H). A wavy line indicates a vibrato effect at the end.

Key of B

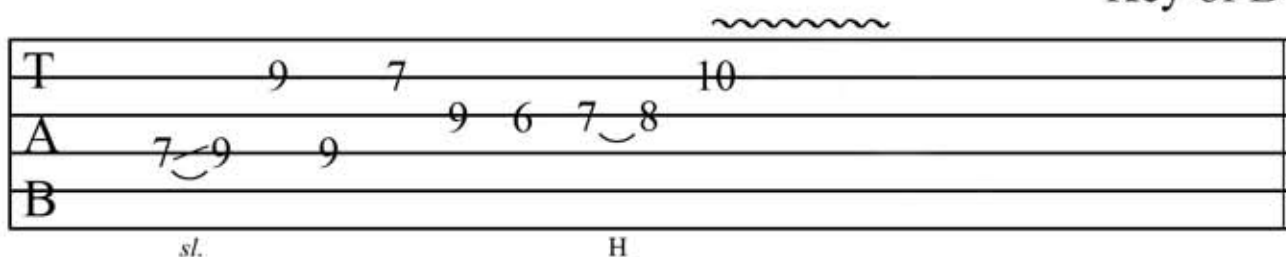


Diagram of a guitar lick for the Key of B. The lick is written on a three-string staff (Treble, Alto, Bass). The Treble staff has notes 9, 7, and 10. The Alto staff has notes 7, 9, 9, 9, 6, 7, and 8. The Bass staff has a whole note. The lick is marked with a slur (sl.) and a hammer-on (H). A wavy line indicates a vibrato effect at the end.

Key of E

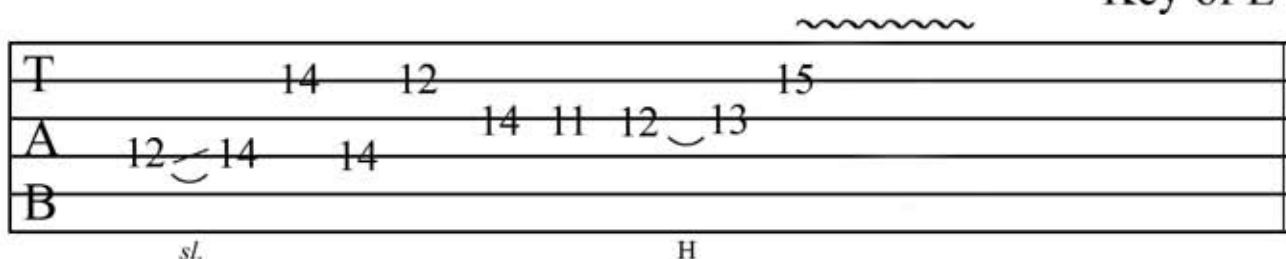


Diagram of a guitar lick for the Key of E. The lick is written on a three-string staff (Treble, Alto, Bass). The Treble staff has notes 14, 12, and 15. The Alto staff has notes 12, 14, 14, 14, 11, 12, and 13. The Bass staff has a whole note. The lick is marked with a slur (sl.) and a hammer-on (H). A wavy line indicates a vibrato effect at the end.

Key of A

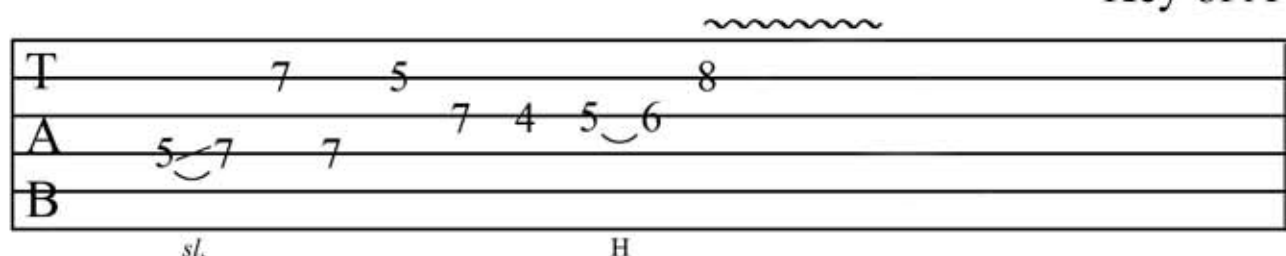


Diagram of a guitar lick for the Key of A. The lick is written on a three-string staff (Treble, Alto, Bass). The Treble staff has notes 7, 5, and 8. The Alto staff has notes 5, 7, 7, 7, 4, 5, and 6. The Bass staff has a whole note. The lick is marked with a slur (sl.) and a hammer-on (H). A wavy line indicates a vibrato effect at the end.

Key of D

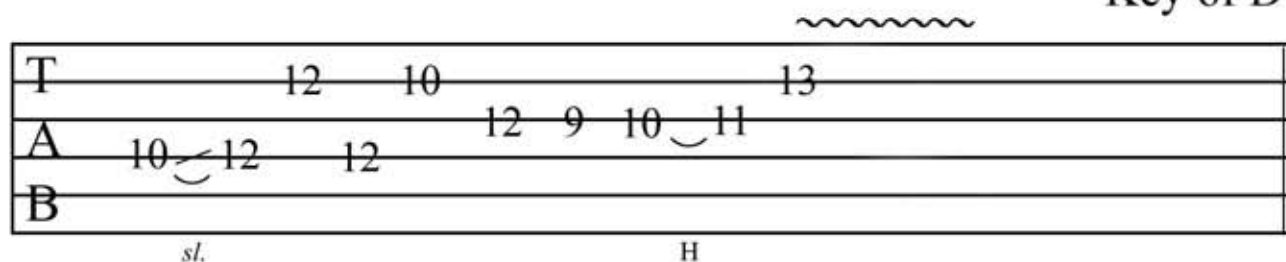


Diagram of a guitar lick for the Key of D. The lick is written on a three-string staff (Treble, Alto, Bass). The Treble staff has notes 12, 10, and 13. The Alto staff has notes 10, 12, 12, 12, 9, 10, and 11. The Bass staff has a whole note. The lick is marked with a slur (sl.) and a hammer-on (H). A wavy line indicates a vibrato effect at the end.

Key of G

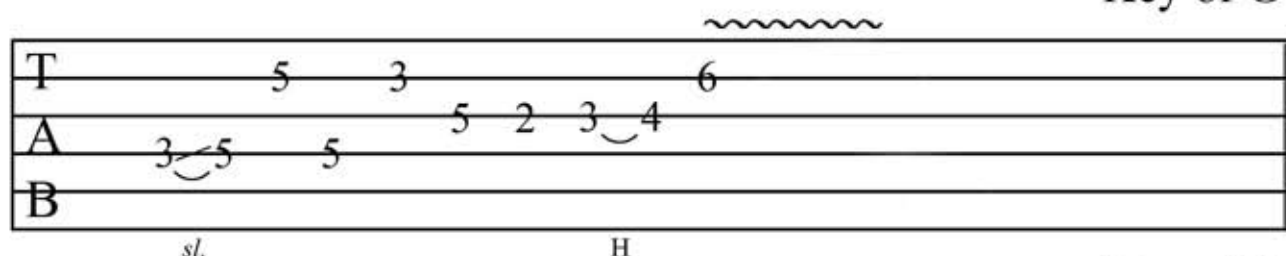


Diagram of a guitar lick for the Key of G. The lick is written on a three-string staff (Treble, Alto, Bass). The Treble staff has notes 5, 3, and 6. The Alto staff has notes 3, 5, 5, 5, 2, 3, and 4. The Bass staff has a whole note. The lick is marked with a slur (sl.) and a hammer-on (H). A wavy line indicates a vibrato effect at the end.

Key of C

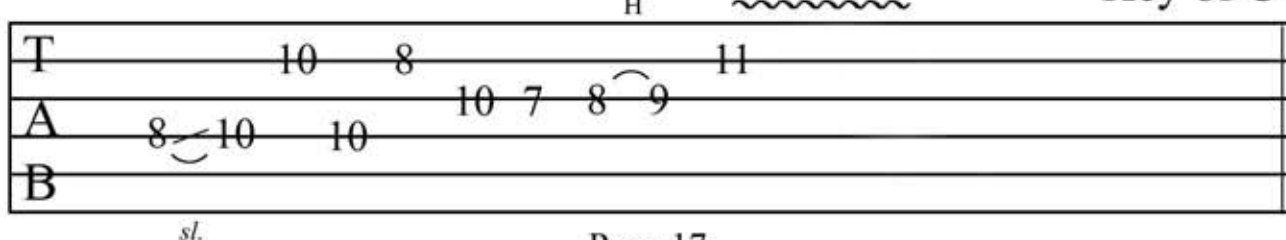


Diagram of a guitar lick for the Key of C. The lick is written on a three-string staff (Treble, Alto, Bass). The Treble staff has notes 10, 8, and 11. The Alto staff has notes 8, 10, 10, 10, 7, 8, and 9. The Bass staff has a whole note. The lick is marked with a slur (sl.) and a hammer-on (H). A wavy line indicates a vibrato effect at the end.

# CONNECTING THE LICKS

## Creating Longer Licks

By connecting entire licks together you can create longer licks or even short solos and go from one end of the guitar neck to the other which is not only good for your dexterity, but it also looks and sounds cool.

*Note:*

Make sure you combine licks that have a similar feel to them and a corresponding key.

## Mixing Up Licks

You can also mix up the licks by pulling a few of them apart, connect pieces of licks together and then build new ones. This is a skill where you really have to use your ears to make matching combinations.

## Assignment #1:

Study and practice the examples on pages 19-22.

## Assignment #2:

Let your own creativity flow, connect and build some new cool licks.

## Tip#1:

If you find it difficult to find licks with a similar feel you can also change the overall feel of a lick by speeding up or slowing down pieces and bits, use pauses and change the length and timing of the notes until it smoothly matches the other lick.

## Tip#2:

Use a corresponding jamtrack for your licks to make sure you keep time.



# CONNECTING THE LICKS

Lick #1 (key of A, played around an A7 chord)

Staff 1: T (5), A (5), B (5), 7, 7 (sl.), 8

Staff 2: 5, 6, 5, 7, 5, 7

Staff 3: 5, 6, 7

Rhythm: H, 1/4

Lick #2 (A7)

Staff 1: T (7), A (5), B (7), 4, 5, 6, 8

Staff 2: 5, 7, 7, 7, 4, 5, 6

Staff 3: 5, 7, 7

Rhythm: sl., H

Lick #9 (A7)

Staff 1: T (5), A (7), B (5), 7, 5, 7, 5

Staff 2: 5, 7, 5, 7, 5, 7, 5

Staff 3: 5, 8, 7, 5

Rhythm: 1/4, 1/2

Lick #19 (A7)

Staff 1: T (10), A (12), B (10), 12, 10, 12, 10, 13, 10, 13

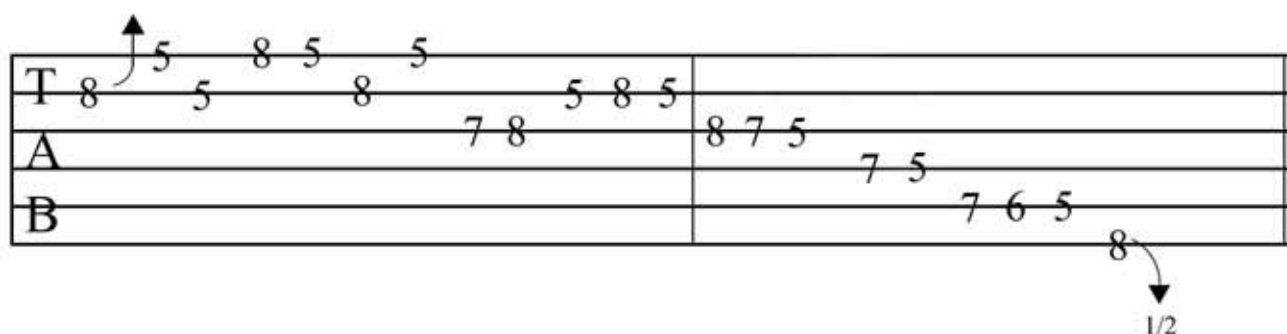
Staff 2: 12, 10, 12, 11, 12, 13, 10, 13

Staff 3: 12, 10, 12, 10, 12, 13, 10, 13

Rhythm: sl., 1/2, 1/4, 1/2

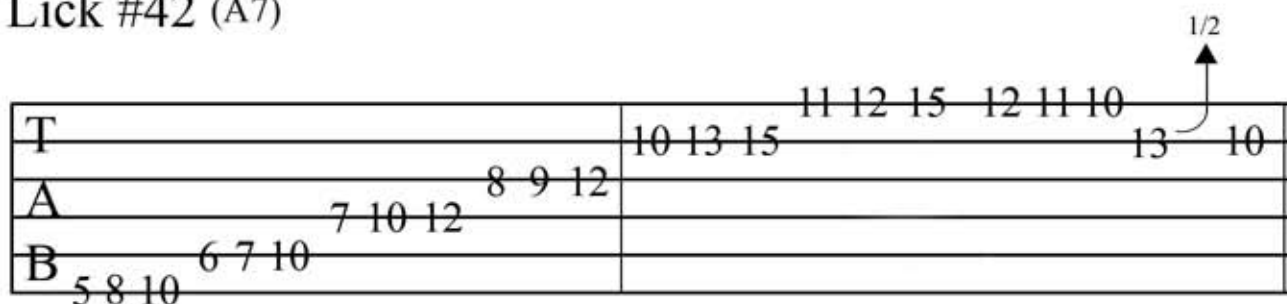
# CONNECTING THE LICKS

Lick #33 (key of A, played around an A7 chord)



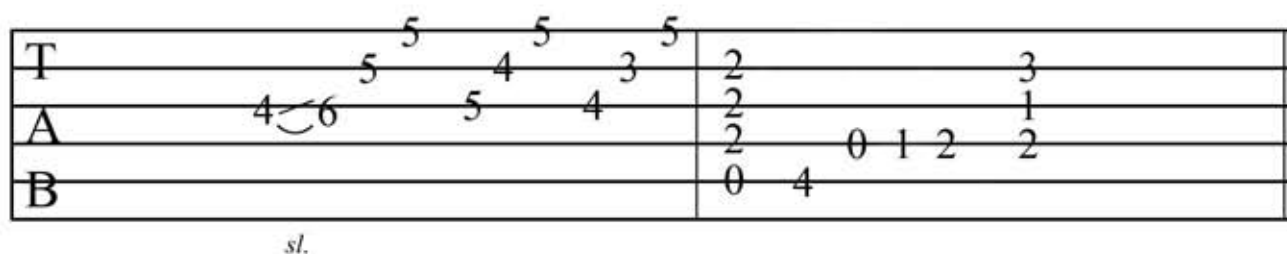
Guitar tablature for Lick #33 (key of A, played around an A7 chord). The notation is on a 6-string staff with strings labeled T (Treble), A (Middle), and B (Bass) on the left. The first measure contains the following fret numbers: T (8, 5, 8, 5, 5), A (7, 8), and B (5, 8, 5). An upward arrow is above the first '5' on the T string. The second measure contains: T (8, 7, 5), A (7, 5), and B (7, 6, 5). An '8' is written below the B string, with a downward arrow pointing to it and a '1/2' below the arrow.

Lick #42 (A7)



Guitar tablature for Lick #42 (A7). The notation is on a 6-string staff with strings labeled T, A, and B on the left. The first measure contains: T (10, 13, 15), A (8, 9, 12), and B (5, 8, 10). The second measure contains: T (11, 12, 15, 12, 11, 10), A (13, 10), and B (13, 10). An upward arrow is above the '13' on the T string, with a '1/2' above the arrow.

Lick #47 (A7)



Guitar tablature for Lick #47 (A7). The notation is on a 6-string staff with strings labeled T, A, and B on the left. The first measure contains: T (5, 5, 4, 3, 5), A (4, 6, 5, 4), and B (4, 6). An upward arrow is above the first '5' on the T string. The second measure contains: T (2, 3), A (2, 1), and B (0, 4). An upward arrow is above the '3' on the T string. Below the first measure, the text 'sl.' is written.

# CONNECTING THE LICKS

Lick #36 (key of D, played around a D7 chord)  
*sl.*

Guitar notation for Lick #36 (key of D, played around a D7 chord). The notation is written on three staves (T, A, B). The A staff shows a sequence of notes: 5, 7, 5, 7, 6, 5, 8, 5. The B staff shows a sequence of notes: 5, 7, 5, 7, 6, 5, 8, 5. The T staff shows a sequence of notes: 7, 5. The notation includes slurs and accents, and a 1/4 note value is indicated below the B staff.

Lick #38 (D7)

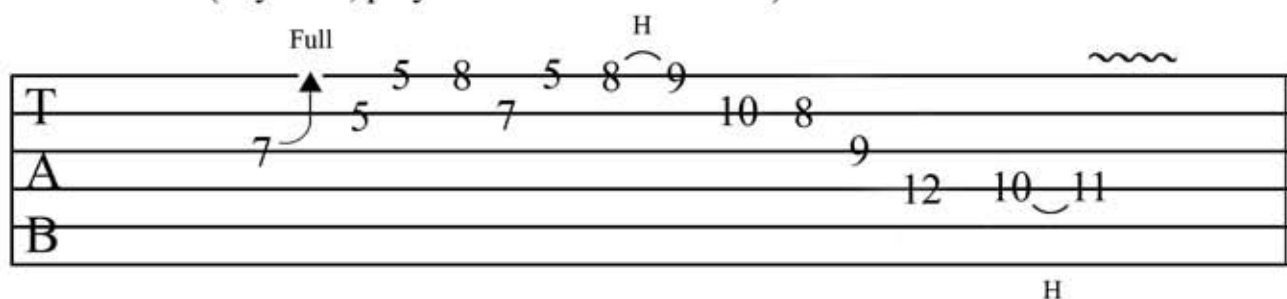
Guitar notation for Lick #38 (D7). The notation is written on three staves (T, A, B). The A staff shows a sequence of notes: 7, 10, 7, 10, 7. The B staff shows a sequence of notes: 10, 8, 11, 10, 8, 10, 7. The T staff shows a sequence of notes: 10, 9, 8, 6, 7. The notation includes slurs, accents, and a 1 1/2 note value is indicated above the T staff.

Lick #36 + #38 combined (D7)

Guitar notation for Lick #36 + #38 combined (D7). The notation is written on three staves (T, A, B). The A staff shows a sequence of notes: 5, 7, 5, 7, 6, 5, 7. The B staff shows a sequence of notes: 5, 7, 5, 7, 6, 5, 8, 10, 8, 11, 10, 8. The T staff shows a sequence of notes: 7, 10, 9, 8, 6, 7. The notation includes slurs, accents, and a 1/4 note value is indicated below the B staff.

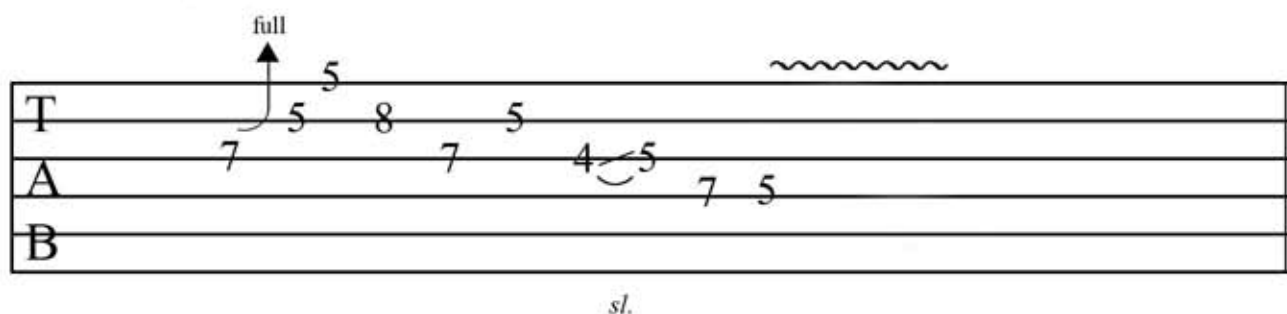
# CONNECTING THE LICKS

Lick #41 (key of A, played around an A7 chord)



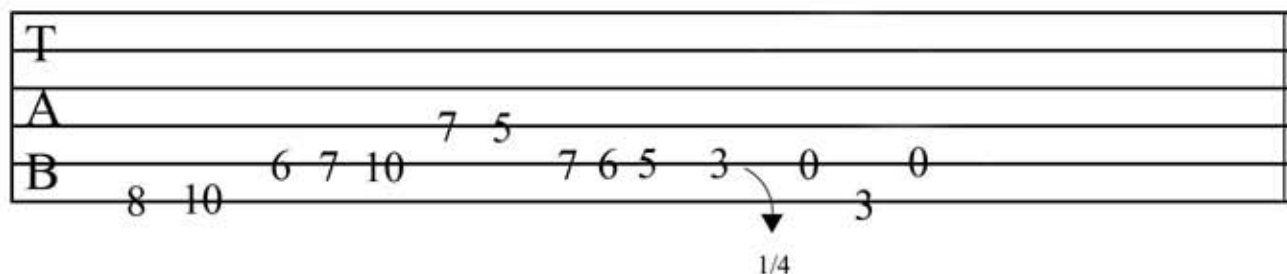
Guitar notation for Lick #41 (key of A, played around an A7 chord). The notation is written on three staves labeled T (Treble), A (A), and B (Bass). The T staff has notes 5, 8, 5, 8, 9, 10, 8. The A staff has notes 7, 5, 7, 9, 12, 10, 11. The B staff has notes 7, 5, 7, 4, 5, 7, 5. There is a 'Full' label with an upward arrow above the first 7 on the T staff. There is an 'H' label above the 8 on the T staff. There is a wavy line above the 9 on the T staff. There is an 'H' label below the 11 on the A staff.

Lick #7 (A7)



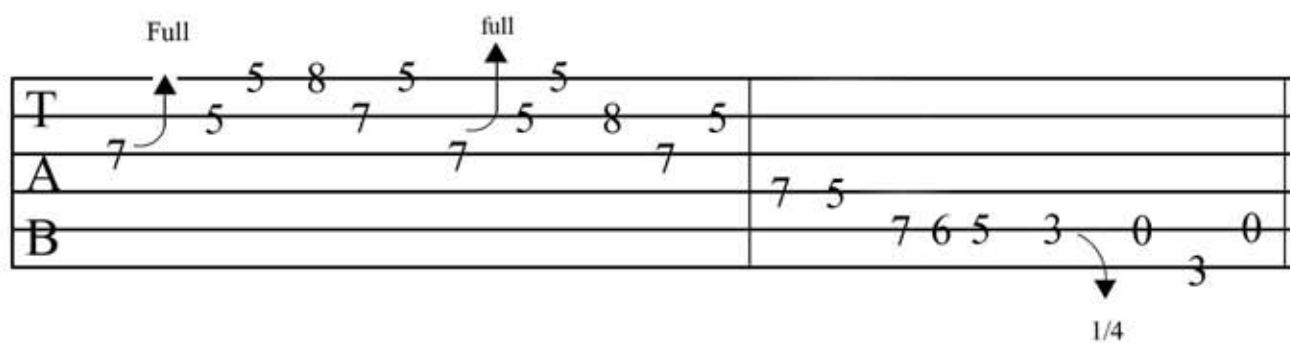
Guitar notation for Lick #7 (A7). The notation is written on three staves labeled T (Treble), A (A), and B (Bass). The T staff has notes 5, 8, 5, 4, 5, 7, 5. The A staff has notes 7, 5, 7, 4, 5, 7, 5. The B staff has notes 7, 5, 7, 4, 5, 7, 5. There is a 'full' label with an upward arrow above the first 5 on the T staff. There is a wavy line above the 5 on the T staff. There is a 'sl.' label below the 5 on the A staff.

Lick #31 (A7)



Guitar notation for Lick #31 (A7). The notation is written on three staves labeled T (Treble), A (A), and B (Bass). The T staff has notes 7, 5, 7, 6, 5, 3, 0, 0. The A staff has notes 8, 10, 6, 7, 10, 7, 6, 5, 3, 0, 0. The B staff has notes 8, 10, 6, 7, 10, 7, 6, 5, 3, 0, 0. There is a '1/4' label below the 3 on the B staff.

Lick #41, #7, #31 combined (A7)



Guitar notation for Lick #41, #7, #31 combined (A7). The notation is written on three staves labeled T (Treble), A (A), and B (Bass). The T staff has notes 5, 8, 5, 5, 8, 5. The A staff has notes 7, 5, 7, 5, 8, 7. The B staff has notes 7, 5, 7, 6, 5, 3, 0, 0. There is a 'Full' label with an upward arrow above the first 5 on the T staff. There is a 'full' label with an upward arrow above the second 5 on the T staff. There is a '1/4' label below the 3 on the B staff.



# MAKE UP YOUR OWN LICKS

## **Learning to Talk**

Blues licks are made up of the blues scale and they give you ideas of what you can do with that scale and how to turn it into soloing.

When you have learned a new lick you can add it to your guitar vocabulary and then create your own ideas from that lick.

You take the lick apart, play pieces and bits, mix up a few notes, turn it around and make it your own. It's like learning a language. You learn to talk by listening to others, copying words and phrases. That way you build your vocabulary and eventually you figure out how to make up your own phrases.

In the video I'll give you examples of how to make up your own licks.  
For tabs see pages 24-26.

## **Assignment #1:**

Pick two random licks from the 50 cool blues licks and create six different licks out of each.

## **Assignment #2:**

Choose a lick and learn it thoroughly. Now from this lick try to make up new ones on the spot. Let it happen spontaneously!

## **Assignment #3:**

Study "Messin' Around With Lick #49" (page 25, 26) to see how to get the most out of a lick by turning it upside down, mixing up the notes and doing your own thing with it.

## **Tip#1:**

Try to make up your own licks from every new lick you learn.  
Make a habit out of it and you'll get better at it each time.

Once you become comfortable with this process, you learn to make it up as you go (on the spot). This is where you are actually starting to improvise.

# MAKE UP YOUR OWN LICKS

Lick #49 (key of E, played around an E7 chord)

Tablature for Lick #49 (key of E, played around an E7 chord). The lick is written on a three-line staff (T, A, B) and consists of three measures. The first measure contains the notes 5, 8, 5, 6, 7, 5, 6, 5, 8, 5. The second measure contains the notes 8, 8, 5, 5, 8, 5, 7, 6, 5, 8, 5, 5. The third measure contains the notes 8, 5, 6, 5. Above the first measure, there is a 'H' (hammer-on) over the 6 and a '1/2' (half note) over the 8. Above the second measure, there is a '1/2' (half note) over the 8. Above the third measure, there is a '1/2' (half note) over the 8.

Example 1

Tablature for Example 1. The lick is written on a three-line staff (T, A, B) and consists of three measures. The first measure contains the notes 5, 8, 5, 6, 7, 6, 7. The second measure is empty. The third measure is empty. Above the first measure, there is a 'H' (hammer-on) over the 6 and a 'H' (hammer-on) over the 7.

Example 2

Tablature for Example 2. The lick is written on a three-line staff (T, A, B) and consists of three measures. The first measure contains the notes 5, 8, 5, 6, 7, 6, 7. The second measure is empty. The third measure is empty. Above the first measure, there is a 'sl' (slide) over the 6 and a 'sl' (slide) over the 7.

Example 3

Tablature for Example 3. The lick is written on a three-line staff (T, A, B) and consists of three measures. The first measure contains the notes 6, 7, 5, 6, 5, 8, 5. The second measure contains the notes 8, 8, 5. The third measure is empty. Above the first measure, there is a 'H' (hammer-on) over the 6 and a '1/2' (half note) over the 8. Above the second measure, there is a '1/2' (half note) over the 8. Above the third measure, there is a wavy line indicating a vibrato.

Example 4

Tablature for Example 4. The lick is written on a three-line staff (T, A, B) and consists of three measures. The first measure contains the notes 8, 5, 8, 5, 5, 8. The second measure contains the notes 6, 8, 5. The third measure is empty. Above the first measure, there is a '1/2' (half note) over the 8. Above the second measure, there is a '1/2' (half note) over the 8.

# MAKE UP YOUR OWN LICKS

## Messin' Around With Lick #49 (Part I)

In the video I start off playing lick #49 followed by the improvisation below.

|   |     |                                         |     |                                                            |                  |   |
|---|-----|-----------------------------------------|-----|------------------------------------------------------------|------------------|---|
| T | 5 8 | 5 6 <sup>sl.</sup> 7 6 <sup>sl.</sup> 7 | 5 8 | 5 7 <sup>sl.</sup> 5 7 <sup>sl.</sup> 5 7 <sup>sl.</sup> 5 | 8 <sup>1/4</sup> | 5 |
| A |     |                                         |     |                                                            |                  |   |
| B |     |                                         |     |                                                            |                  |   |

|   |     |                       |   |       |
|---|-----|-----------------------|---|-------|
| T | 5   | 5 8 <sup>Full</sup> 8 | 5 | 5 6 7 |
| A | 6 6 |                       |   |       |
| B |     |                       |   |       |

|   |             |                 |                    |         |
|---|-------------|-----------------|--------------------|---------|
| T | 6 7 6 5 6 5 | 5 8 8 5 8 5 (5) | 5 8 <sup>1/4</sup> | 5 5 (5) |
| A |             | 6               | 6                  |         |
| B |             |                 |                    |         |

|   |                    |       |                    |                                         |                        |                    |
|---|--------------------|-------|--------------------|-----------------------------------------|------------------------|--------------------|
| T | 5 5 <sup>1/4</sup> | 8 5 5 | 5 5 <sup>1/4</sup> | 8 5 <sup>1/4</sup> 7 8 <sup>1/4</sup> 5 | 8 5 <sup>1/2</sup> (5) | 5 5 <sup>sl.</sup> |
| A | 6                  | 6     |                    |                                         | 6                      |                    |
| B |                    |       |                    |                                         |                        |                    |

|   |                     |           |                                                            |                                                            |
|---|---------------------|-----------|------------------------------------------------------------|------------------------------------------------------------|
| T | 8 8 <sup>Full</sup> | 8 5 5 (5) | 5 8 <sup>1/4</sup> 5 8 <sup>1/4</sup> 5 8 <sup>1/4</sup> 5 | 8 5 <sup>1/4</sup> 5 8 <sup>1/4</sup> 5 8 <sup>1/4</sup> 5 |
| A |                     | 6         |                                                            |                                                            |
| B |                     |           |                                                            |                                                            |

|   |                      |                                             |             |                         |
|---|----------------------|---------------------------------------------|-------------|-------------------------|
| T | 7 8 <sup>1/4</sup> 7 | 8 5 7 8 <sup>1/4</sup> 5 8 <sup>1/4</sup> 5 | 5 5 8 5 (5) | 5 8 8 <sup>Full</sup> 8 |
| A |                      |                                             | 6           |                         |
| B |                      |                                             |             |                         |

# MAKE UP YOUR OWN LICKS

## Messin' Around With Lick #49 (part II)

|   |                 |             |     |         |
|---|-----------------|-------------|-----|---------|
| T | 5 8 5 8 5 8 5 8 | 7 7 7 8 8 5 | 1/8 | 4 5 4 5 |
| A | 6 6 6 6 6 6     | 6 6 6 6     | (5) |         |
| B |                 |             |     |         |

|   |                   |             |     |
|---|-------------------|-------------|-----|
| T | 8 5 8 (8) 5 5 (5) | 8 5 5 8 5 5 | sl. |
| A | 6                 | x x x       | 6 6 |
| B |                   | x           |     |

|   |         |       |      |                       |
|---|---------|-------|------|-----------------------|
| T | 8 8 8 8 | 5 5 8 | full | 5 8 5 8 5 8 5 8 5 8 5 |
| A |         | 6 6   |      |                       |
| B |         |       |      |                       |

|   |                                       |
|---|---------------------------------------|
| T | 7 7 6 5 6 5 5 6 5 5 6 5 5 6 5 5 8 8 5 |
| A | x x                                   |
| B |                                       |

|   |           |       |      |           |       |
|---|-----------|-------|------|-----------|-------|
| T | 5 8 x 5 5 | 5 5 8 | full | (8) 5 8 5 | 7 6 5 |
| A | 6 6 6 6   |       |      |           |       |
| B |           |       |      |           |       |



# THE ALCHEMY OF BLUES SHAPES

## Shapes and Positions

The blues scale can be played in 5 different shapes which can be related to the CAGED system.

The CAGED system is a tool that breaks the guitar neck down into manageable chunks which makes it easier to find your way around the fingerboard.

It's based around 5 major chord shapes: C, A, G, E and D and each scale shape is associated with one of those chord shapes.

So there are 5 scale shapes: C shape, A shape, G shape, E shape and D shape.

These "shapes" are also referred to as "positions" (so they are one and the same thing):

E shape = position 1, D shape = position 2, C shape = position 3

A shape = position 4, G shape = position 5

*Note:* All 5 shapes are in the same key, but can be played in any key.

## The Blues Scale

The blues scale is actually a minor pentatonic scale (see page 28) but with an added note. This note is the  $\flat 5$  which also referred to as the "blue" note. This extra blue note added to each shape opens up a whole new world of possibilities. It will make improvising using these shapes much more interesting because there are a lot more ways you can go.

### Assignment #1:

Learn how to play the 5 blues scale shapes from top to bottom, ascending and descending (see pages 29 - 31). First play one shape, then play that same shape from the root (see pages 32, 33), then go to the next shape, play it from top to bottom and then from the root, go to the next and so on (see video). Take your time to learn them all thoroughly.

It's really important that you learn each shape starting from the root, because the root note defines the key of the scale. So wherever you start the root note will determine the name of the scale. This makes it easier for you to play each of the 5 scale shapes in any key you want, just by starting the root note in that particular key (see page 34).

### Assignment #2:

Practice the "Extra Bonus Exercises" (pages 35 - 37) regularly to fully master your blues shapes inside out.

### Assignment #3:

Learn to play each scale shape in different keys. (see "Transposing The Shapes" page 34).

## Improvising over Chord Progressions

The blues scale is commonly used to solo over a blues (like a 12 bar blues shuffle, a dominant blues progression or a minor blues progression) or a song in a minor key. So an E blues scale can be played over a blues in the key of E or a song in the key of E minor.



# THE ALCHEMY OF BLUES SHAPES

## (PART I)

### The Pentatonic Scale And The Blues Scale

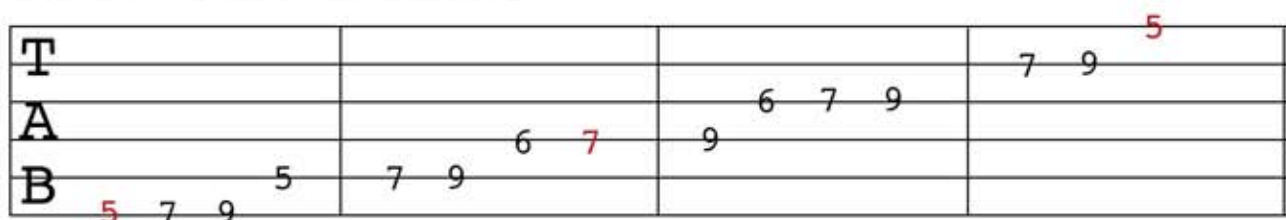
The major scale is our reference point for building the other scales.

Major scale = 1 2 3 4 5 6 7

Minor pentatonic scale = 1  $\flat$ 3 4 5  $\flat$ 7

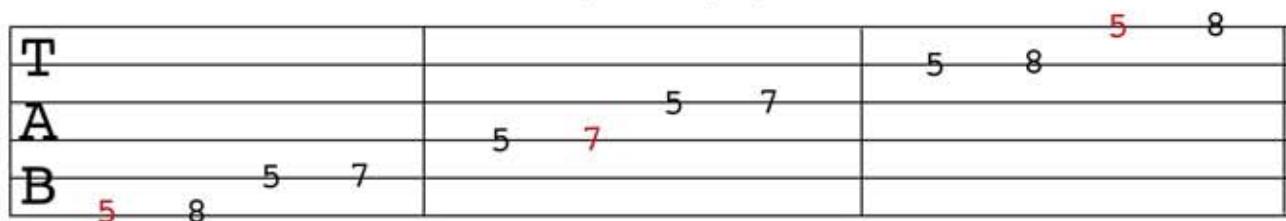
Blues scale = 1  $\flat$ 3 4  $\flat$ 5 5  $\flat$ 7

#### A Major Scale (E shape)



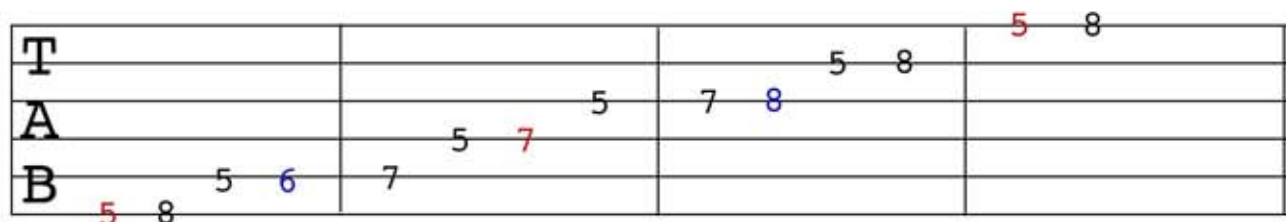
Major scale = 1 2 3 4 5 6 7

#### A Minor Pentatonic scale (E shape)



Minor pentatonic scale = 1  $\flat$ 3 4 5  $\flat$ 7

#### A Blues scale (E shape)



Blues scale = 1  $\flat$ 3 4  $\flat$ 5 5  $\flat$ 7

#### Note:

The red colours indicate the root notes (1)

The blue colours indicate the blue notes ( $\flat$ 5)

# THE ALCHEMY OF BLUES SHAPES

## (PART I)

### The 5 Blues Scale Shapes (in the key of A)

Position 1 (E shape)

1

|   |   |   |   |   |   |
|---|---|---|---|---|---|
| T |   |   |   | 5 | 8 |
| A |   |   | 5 | 7 | 8 |
| B | 5 | 8 | 5 | 6 | 7 |

Position 2 (D shape)

2

|   |   |    |    |   |    |    |
|---|---|----|----|---|----|----|
| T |   |    |    | 8 | 10 | 11 |
| A |   |    | 7  | 8 | 9  |    |
| B | 8 | 10 | 11 | 7 | 10 |    |

Position 3 (C shape)

3

|   |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|
| T |    |    |    | 10 | 13 | 10 | 11 | 12 |
| A |    |    | 10 | 12 | 13 | 9  | 12 |    |
| B | 10 | 11 | 12 | 10 | 12 |    |    |    |

Position 4 (A shape)

4

|   |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|
| T |    |    |    |    | 12 | 15 |    |    |
| A |    |    | 12 | 13 | 14 | 13 | 15 | 16 |
| B | 12 | 15 | 12 | 15 |    |    |    |    |

Position 5 (G shape)

5

|   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|
| T |   |   |   |   | 3 | 4 | 5 | 3 | 5 |
| A |   |   | 2 | 5 | 2 | 5 |   |   |   |
| B | 3 | 5 | 3 | 5 | 6 |   |   |   |   |

#### Note:

To play these shapes ascending and descending see pages 30-31.

## Ascending & Descending

1

[illegible][illegible]

2

[illegible][illegible]

3

[illegible][illegible]

Position 4 (A shape)

[illegible][illegible]

Position 5 (G shape)

|                                                 |                                    |
|-------------------------------------------------|------------------------------------|
| <p><b>T</b></p> <p><b>A</b></p> <p><b>B</b></p> | <p>3 4 5</p> <p>3 5 3</p> <p>5</p> |
|-------------------------------------------------|------------------------------------|

[illegible]

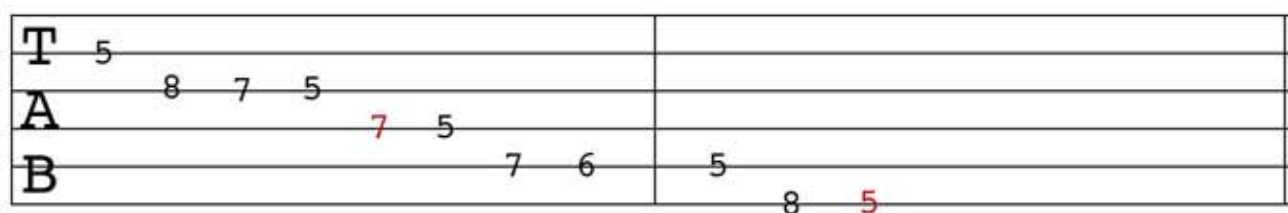
To play these shapes from the root see  
"Playing from the Root" (pages 32-33)

# THE ALCHEMY OF BLUES SHAPES (PART I)

Playing from the Root

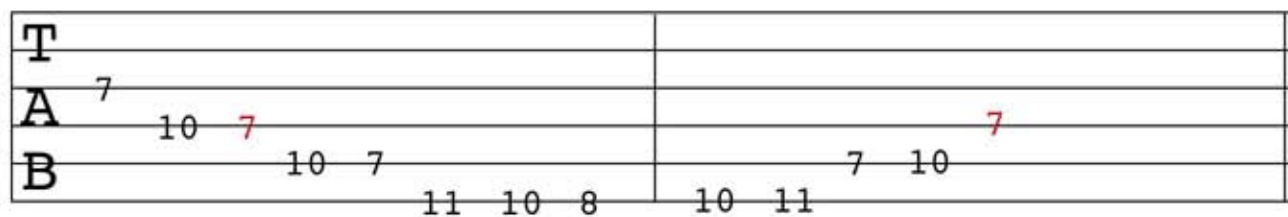
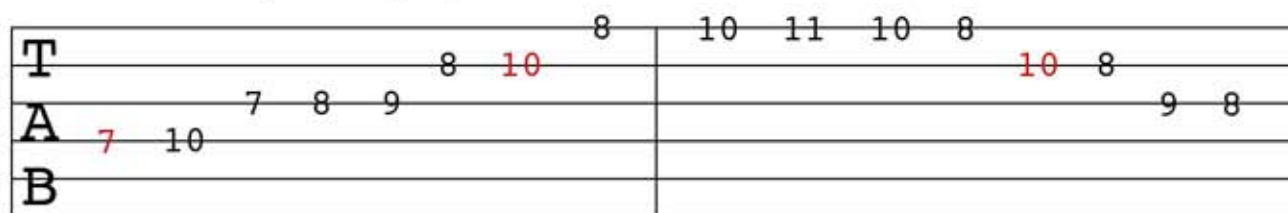
Position 1 (E shape)

1



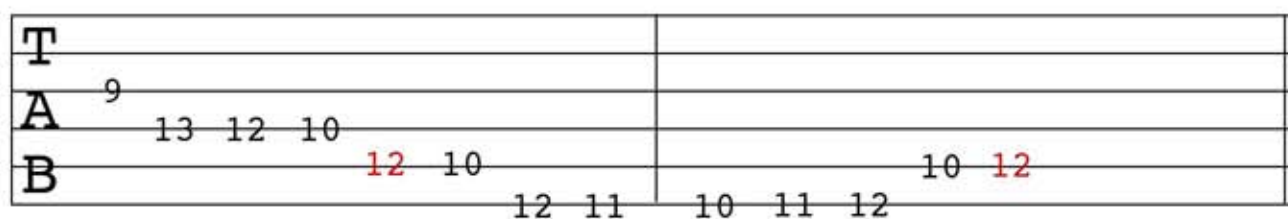
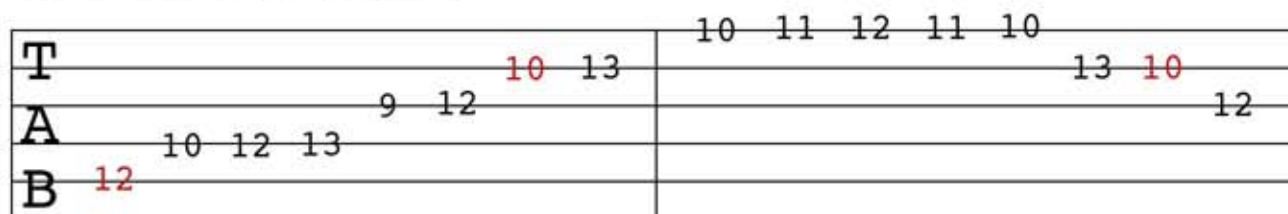
Position 2 (D shape)

2



Position 3 (C shape)

3





## Playing from the Root

Position 4 (A shape)

4

[illegible][illegible]

Position 5 (G shape)

5

|                                                 |                                                             |
|-------------------------------------------------|-------------------------------------------------------------|
| <p><b>T</b></p> <p><b>A</b></p> <p><b>B</b></p> | <p>3 4 5 3 5 3 5 4</p> <p>2 5</p> <p>3 5 6 2 5</p> <p>5</p> |
|-------------------------------------------------|-------------------------------------------------------------|

[illegible]

# THE ALCHEMY OF BLUES SHAPES

## (PART I)

### Transposing The Shapes

Position 2 (D shape) Key of A

|   |  |  |   |   |   |  |    |    |    |   |    |   |
|---|--|--|---|---|---|--|----|----|----|---|----|---|
| T |  |  |   |   | 8 |  | 10 | 11 | 10 | 8 |    |   |
| A |  |  | 7 | 8 | 9 |  |    |    |    |   | 10 | 8 |
| B |  |  |   |   |   |  |    |    |    |   |    | 9 |
|   |  |  |   |   |   |  |    |    |    |   |    | 8 |

|   |  |   |    |   |    |   |    |    |   |    |    |  |
|---|--|---|----|---|----|---|----|----|---|----|----|--|
| T |  |   |    |   |    |   |    |    |   |    |    |  |
| A |  | 7 |    |   |    |   |    |    |   |    |    |  |
| B |  |   | 10 | 7 |    |   |    |    |   |    |    |  |
|   |  |   |    |   | 10 | 7 |    |    |   |    |    |  |
|   |  |   |    |   |    |   | 11 | 10 | 8 |    |    |  |
|   |  |   |    |   |    |   |    |    |   | 10 | 11 |  |

Position 2 (D shape) Key of C

|   |  |  |  |  |    |    |    |    |    |    |    |    |
|---|--|--|--|--|----|----|----|----|----|----|----|----|
| T |  |  |  |  |    | 11 |    | 13 | 14 | 13 | 11 |    |
| A |  |  |  |  | 10 | 11 | 12 |    |    |    |    | 13 |
| B |  |  |  |  |    |    |    |    |    |    |    | 11 |
|   |  |  |  |  |    |    |    |    |    |    |    | 12 |
|   |  |  |  |  |    |    |    |    |    |    |    | 11 |
|   |  |  |  |  |    |    |    |    |    |    |    |    |

|   |  |    |    |    |    |    |    |    |    |    |    |  |
|---|--|----|----|----|----|----|----|----|----|----|----|--|
| T |  |    |    |    |    |    |    |    |    |    |    |  |
| A |  | 10 |    |    |    |    |    |    |    |    |    |  |
| B |  |    | 13 | 10 |    |    |    |    |    |    |    |  |
|   |  |    |    |    | 13 | 10 |    |    |    |    |    |  |
|   |  |    |    |    |    |    | 14 | 13 | 11 |    |    |  |
|   |  |    |    |    |    |    |    |    |    | 13 | 14 |  |

Position 2 (D shape) Key of F

|   |  |  |  |  |   |   |   |   |   |   |   |   |
|---|--|--|--|--|---|---|---|---|---|---|---|---|
| T |  |  |  |  |   | 4 |   | 6 | 7 | 6 | 4 |   |
| A |  |  |  |  | 3 | 4 | 5 |   |   |   |   | 6 |
| B |  |  |  |  |   |   |   |   |   |   |   | 4 |
|   |  |  |  |  |   |   |   |   |   |   |   | 5 |
|   |  |  |  |  |   |   |   |   |   |   |   | 4 |
|   |  |  |  |  |   |   |   |   |   |   |   |   |

|   |  |   |   |   |   |   |   |   |   |   |   |  |
|---|--|---|---|---|---|---|---|---|---|---|---|--|
| T |  |   |   |   |   |   |   |   |   |   |   |  |
| A |  | 3 |   |   |   |   |   |   |   |   |   |  |
| B |  |   | 6 | 3 |   |   |   |   |   |   |   |  |
|   |  |   |   |   | 6 | 3 |   |   |   |   |   |  |
|   |  |   |   |   |   |   | 7 | 6 | 4 |   |   |  |
|   |  |   |   |   |   |   |   |   |   | 6 | 7 |  |

# THE ALCHEMY OF BLUES SHAPES

Extra Bonus Exercises (no video included)

## Valuable Blues Scale Shapes Exercise

Play this shapes-exercise with the left hand finger position as showed in The 5 Blues Scale Shapes video

Play the exercise all the way through without pausing.

### Position 5 (G shape)

|   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|
| T |   |   |   | 3 | 4 | 5 | 3 | 5 |
| A |   |   |   | 2 | 5 | 5 |   |   |
| B | 3 | 5 | 3 | 5 | 6 |   |   |   |

### Position 1 (E shape)

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|---|---|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|

### Position 2 (D shape)

|   |   |    |    |   |    |  |   |   |   |    |    |
|---|---|----|----|---|----|--|---|---|---|----|----|
| T |   |    |    |   |    |  |   |   | 8 | 10 | 11 |
| A |   |    |    |   | 7  |  | 8 | 9 | 8 | 10 |    |
| B |   |    |    | 7 | 10 |  |   |   |   |    |    |
|   | 8 | 10 | 11 |   |    |  |   |   |   |    |    |

### Position 3 (C shape)

|   |    |    |    |    |    |    |    |    |    |    |    |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|
| T | 12 | 11 | 10 | 13 | 10 |    |    |    |    |    |    |    |
| A |    |    |    | 12 | 9  |    |    |    |    |    |    |    |
| B |    |    |    |    | 13 | 12 | 10 | 12 | 10 | 12 | 11 | 10 |

### Position 4 (A shape)

|   |  |  |    |    |    |    |    |    |    |    |
|---|--|--|----|----|----|----|----|----|----|----|
| T |  |  |    |    |    | 13 | 15 | 16 | 12 | 15 |
| A |  |  |    |    | 12 | 14 |    |    |    |    |
| B |  |  | 12 | 15 |    |    |    |    |    |    |

Continue the exercise on page 36

# THE ALCHEMY OF BLUES SHAPES

Extra Bonus Exercises (no video included)

## Valuable Blues Scale Shapes Exercise

Continue the exercise here...

Position 5 (G shape)

|   |     |     |     |   |       |     |
|---|-----|-----|-----|---|-------|-----|
| T | 5 3 | 5 4 | 3   |   |       |     |
| A |     |     | 5 2 | 5 | 2     |     |
| B |     |     |     |   | 6 5 3 | 5 3 |

Position 1 (E shape)

|   |     |     |   |     |     |  |
|---|-----|-----|---|-----|-----|--|
| T |     |     |   |     | 5 8 |  |
| A |     |     | 5 | 7 8 | 5 8 |  |
| B | 5 8 | 5 6 | 7 | 5 7 |     |  |

Position 2 (D shape)

|   |         |       |  |      |         |  |
|---|---------|-------|--|------|---------|--|
| T | 11 10 8 | 10 8  |  |      |         |  |
| A |         | 9 8 7 |  | 10 7 |         |  |
| B |         |       |  | 10 7 | 11 10 8 |  |

Position 3 (C shape)

|   |          |          |    |          |       |  |
|---|----------|----------|----|----------|-------|--|
| T |          |          |    | 10 11 12 |       |  |
| A |          |          |    | 9 12     | 10 13 |  |
| B | 10 11 12 | 10 12 13 | 12 |          |       |  |

Position 4 (A shape)

|   |       |       |       |       |       |    |
|---|-------|-------|-------|-------|-------|----|
| T | 15 12 | 16 15 | 13    |       |       |    |
| A |       |       | 14 12 |       |       |    |
| B |       |       | 14    | 13 12 | 15 12 | 12 |

## Connecting The Blues Shapes

## Exercise #1

[illegible]

|   |   |   |   |    |    |    |    |    |
|---|---|---|---|----|----|----|----|----|
| T |   |   | 8 | 10 | 11 | 12 | 11 | 10 |
| A |   |   |   | 5  | 7  | 8  | 9  | 13 |
| B | 3 | 5 | 6 |    |    |    |    |    |
|   | 5 |   |   |    |    |    |    |    |
|   | r | i | r | p  | i  | i  | r  | i  |
|   |   |   |   |    | i  | m  | r  | i  |
|   |   |   |   |    |    | r  | i  | i  |
|   |   |   |   |    |    | m  |    |    |
|   |   |   |   |    |    | r  | m  | i  |
|   |   |   |   |    |    |    |    | p  |

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# THE ALCHEMY OF BLUES SHAPES

## (PART II & III)

### Blues Improvisation Examples

#### Learning to Improvise.

Adding the blue note to the pentatonic scale makes it a lot more fun and easier to create melody and cool phrasing using the 5 shapes. You can study the improvisation examples in the following pages to give you ideas of what you can do and where you can go with the notes within the shapes. There are two blues shapes improvisation examples:

- 1- "Basic Blues Shapes Improvisation" (see pages 39-41).
- 2- "Freestyle Blues Shapes Improvisation" (see pages 42-50)

If you really want to learn to improvise you got to put on that blues backing track and start playing. Each and every day take a few minutes to work on your improvisation skills. Experiment with the shapes, fiddle around, use bending, vibrato and other techniques. Improve your phrasing (see below), listen to great blues players and keep learning new things.

Practice regularly and you'll get the hang of it!

#### Improve Your Phrasing.

Once you've build a vocabulary of licks, scales, etc. and you start learning to improvise on your guitar, the "phrasing" determines how exciting the improvisation will be.

It's like learning a language. When you speak you use pauses, inflections and dynamics to bring more meaning and depth to the story you're trying to tell. With improvising it's the same thing. You need to use dynamics to get your emotions across. The listener needs to hear in the way you sound whether you are happy, angry, sad or cool.

Use techniques like bending to build up tension, vibrato to make it sound more musical and alive, pull-offs and hammer-ons to add articulation, palm-muting to dampen the sound or make it more percussive and experiment with rhythm, note lengths and pauses to let the music breath. Make sure you keep the listeners attention at all times. Listen and study blues players like B.B. King and Albert King and you'll know what great phrasing sounds like.

To get good at phrasing it takes time and effort, but it makes the biggest difference to your guitar playing period.

#### Assignment #1:

Learn to play and memorize the "Basic Blues Shapes Improvisation" (see pages 39-41).

#### Assignment #2:

Copy one or two ideas for each shape from the "Freestyle Blues Shapes Improvisation". Give them your own twist and incorporate it into your own improvisation.

# THE ALCHEMY OF BLUES SHAPES (PART II)

## Basic Blues Shapes Improvisation

(In the key of A)

### E-Shape

sl.      ~~~~~      sl.      ~~~~~      ~~~~~

|   |     |       |       |   |         |
|---|-----|-------|-------|---|---------|
| T | 5 8 | 5 8   | 5     |   |         |
| A |     | 8 7 5 | 7 (7) | 5 | 7 5     |
| B |     |       |       | 7 | 6 7 6 7 |

1/4      1/4      Full      H      H

sl.      5      sl.      5      sl.      5      8      5 (5)      8      8      5

|   |         |     |     |     |   |
|---|---------|-----|-----|-----|---|
| T |         |     |     |     |   |
| A | 5 5     | 7 8 | 7 8 | 7 8 | 7 |
| B | 6 7 6 7 |     |     |     |   |

P      ~~~~~      ~~~~~      ~~~~~      ~~~~~

|   |             |             |           |         |
|---|-------------|-------------|-----------|---------|
| T |             |             |           |         |
| A | 5 8 7 5 7 5 | 5 8 7 5 7 5 | 5 7 7 (7) | 5 7 5   |
| B | 7           |             | 7 7       | 7 5 6 7 |

### D-Shape

~~~~~      ~~~~~      1/2      1/2      1/4      1/2      ~~~~~      sl.      ~~~~~

|   |              |         |         |         |
|---|--------------|---------|---------|---------|
| T | 10 8 10 (10) | 10 10 8 | 11 10 8 | 10 10 8 |
| A | x 9          |         |         | 8 7 7   |
| B |              |         |         | 10 10   |

sl.      ~~~~~      ~~~~~      ~~~~~      ~~~~~

|   |       |             |      |              |
|---|-------|-------------|------|--------------|
| T | 8     |             |      |              |
| A | 8 7 7 | 10 10 7 (7) | 7 7  | 7 7          |
| B |       | 7 10        | 7 10 | 10 7 11 10 8 |

1/2      1/4      1/4      1/2

~~~~~      ~~~~~      ~~~~~      ~~~~~      ~~~~~

|   |       |    |         |         |
|---|-------|----|---------|---------|
| T | 8 10  | 10 | 11 10 8 | 10 10 8 |
| A | 7 8 9 |    |         | 9       |
| B | 7 10  |    |         |         |

# THE ALCHEMY OF BLUES SHAPES

## (PART II)

### Basic Blues Shapes Improvisation

C-Shape

(In the key of A)

|   |                              |                      |       |             |                         |                      |      |
|---|------------------------------|----------------------|-------|-------------|-------------------------|----------------------|------|
| T | 12 <sup>1 1/2</sup> 12 11 10 | 13 <sup>1/2</sup> 10 | 10 13 | 10 12 11 10 | 13 <sup>1/2</sup> 10 13 | 13 <sup>1/2</sup> 13 | Full |
| A |                              |                      |       |             |                         |                      |      |
| B |                              |                      |       |             |                         |                      |      |

|   |                      |   |                              |                      |                |
|---|----------------------|---|------------------------------|----------------------|----------------|
| T | 13 <sup>1/2</sup> 10 | X | 12 <sup>1 1/2</sup> 12 11 10 | 13 <sup>1/2</sup> 10 | 10             |
| A |                      | X |                              |                      | 9              |
| B |                      | X |                              |                      | 13 12 10 12 13 |

|   |       |          |                     |     |                                     |
|---|-------|----------|---------------------|-----|-------------------------------------|
| T | 10 13 | 10 11 12 | 12 <sup>1 1/2</sup> | sl. | 10 10 10 10 10 10 10 10 10 10 10 10 |
| A |       |          |                     |     |                                     |
| B |       |          |                     |     |                                     |

|   |     |             |                    |       |          |       |
|---|-----|-------------|--------------------|-------|----------|-------|
| T | sl. | 13 13 13 13 | 13 <sup>Full</sup> | 13 10 | 10 (10)  |       |
| A |     |             |                    | 12    | 12 9     |       |
| B |     |             |                    |       | 13 12 10 |       |
|   |     |             |                    |       | 12 12 10 | 12 12 |

A-Shape

|   |       |       |       |
|---|-------|-------|-------|
| T |       |       |       |
| A |       |       |       |
| B | 12 15 | 12 15 | 12 15 |
|   | 12 15 | 12 15 | 12 15 |

|   |                   |          |          |                   |          |       |
|---|-------------------|----------|----------|-------------------|----------|-------|
| T | 13 <sup>1/2</sup> | 14 12 14 | 12 14 12 | 13 <sup>1/2</sup> | 13 15 16 | 16 15 |
| A | 12 14             | 14 12 14 | 12 14 12 | 14                | 14       |       |
| B |                   |          |          |                   |          |       |



# THE ALCHEMY OF BLUES SHAPES

## (PART II)

### Basic Blues Shapes Improvisation

(In the key of A)

|   |    |          |          |       |    |       |    |
|---|----|----------|----------|-------|----|-------|----|
| T | 13 | 16 15 13 | 16 15 13 | 15    | 12 | 12 15 | 12 |
| A |    |          |          | 14 14 |    |       |    |
| B |    |          |          |       |    |       |    |

Annotations: Wavy line above first measure. 1/4 note arrow pointing to 15 in T. Wavy line above second measure. 1/2 note arrow pointing to 15 in T. 1/2 note arrow pointing to 12 in T.

|   |          |                |          |       |
|---|----------|----------------|----------|-------|
| T | 13 15 16 | 12 15 12 15 15 | 16 15 13 |       |
| A |          |                | 14 12    |       |
| B |          |                | 14 13 12 | 15 12 |

Annotations: Full note arrow pointing to 15 in T. Wavy line above last measure. 1/4 note arrow pointing to 15 in B. 1/4 note arrow pointing to 12 in B.

#### G-Shape

|   |       |       |       |       |   |     |     |
|---|-------|-------|-------|-------|---|-----|-----|
| T |       |       | 3 4 5 | 4 5   | 3 | 4 5 | 4 5 |
| A | 2 2 2 | 2 2 2 | 2 5   |       |   |     |     |
| B | 5     | 2 5 2 | 5     | 2 5 2 |   |     |     |

Annotations: Wavy line above first measure. Wavy line above second measure. H note above 4 in T. H note above 4 in T. 1/4 note arrow pointing to 5 in T. 1/4 note arrow pointing to 5 in T.

|   |       |       |     |   |       |     |
|---|-------|-------|-----|---|-------|-----|
| T | 5 4 3 |       |     |   | 5     | 3   |
| A | 5 2   |       |     |   | 2     |     |
| B | 5 2   | 6 5 3 | 5 5 | 5 | 3 5 6 | 2 5 |

Annotations: Wavy line above first measure. Wavy line above second measure. Wavy line above third measure. sl. note above 5 in T. 1/2 note arrow pointing to 5 in T. H note below 6 in B.

|   |         |         |           |
|---|---------|---------|-----------|
| T | 3 5 5 3 | 3 4 4 3 | 3         |
| A | 5 2     | 5 2 2   | 5 2 5 2 2 |
| B |         | 2       | 5 5 2     |

Annotations: sl. note above 3 in T. Wavy line above second measure. sl. note above 3 in T. Wavy line above third measure. 1/4 note arrow pointing to 2 in A. 1/4 note arrow pointing to 2 in A.

|   |       |     |
|---|-------|-----|
| T |       |     |
| A |       |     |
| B | 6 5 3 | 5 5 |

Annotations: Wavy line above first measure. Double bar line between measures.

# THE ALCHEMY OF BLUES SHAPES

## (PART III)

### Freestyle Blues Shapes Improvisation

(In the key of A)

#### D-Shape

|   |   |    |    |    |   |    |   |
|---|---|----|----|----|---|----|---|
| T | 8 | 10 | 11 | 10 | 8 | 10 | 8 |
| A | 7 | 10 | 7  | 8  | 9 | 9  | 8 |
| B |   |    |    |    |   |    |   |

|   |   |    |    |    |    |    |   |
|---|---|----|----|----|----|----|---|
| T |   |    |    |    |    |    |   |
| A | 7 | 10 | 7  | 10 | 7  | 7  |   |
| B |   |    | 10 | 7  | 11 | 10 | 8 |

#### H P

|   |   |    |    |    |   |   |    |
|---|---|----|----|----|---|---|----|
| T |   |    |    |    |   |   |    |
| A | 7 | 10 | 7  | 7  | 8 | 7 | 7  |
| B | 7 | 10 | 10 | 10 | 7 | 7 | 10 |

1/4

|   |    |   |   |    |   |   |   |
|---|----|---|---|----|---|---|---|
| T |    |   |   |    |   |   |   |
| A | 10 | 7 | 7 | 10 | 7 | 8 | 9 |
| B |    |   |   |    |   |   |   |

sl. sl. 1/4 1/2

|   |    |    |    |    |   |    |    |
|---|----|----|----|----|---|----|----|
| T | 10 | 10 | 11 | 10 | 8 | 10 | 10 |
| A |    |    |    |    |   |    |    |
| B |    |    |    |    |   |    |    |

sl. sl. P Full 1/4 1/2

|   |    |   |   |   |   |   |   |
|---|----|---|---|---|---|---|---|
| T | 10 | 8 |   |   |   |   |   |
| A | x  |   | 9 | 8 | 7 | 9 | 8 |
| B | x  |   |   |   |   |   |   |

1/4



# THE ALCHEMY OF BLUES SHAPES

## (PART III)

### Freestyle Blues Shapes Improvisation

(In the key of A)

T

A

B

10 *sl.* 11 10 8 10 8 7

*sl.* 1/4

P P

H P

H P

T

A

B

7 10 7 9 8 7 8 7 10 9 8 7 8 7 8 7 10 7 8 7 10

*sl.*

*sl.*

H P

H P

H P

*sl.*

H

T

A

B

7 8 7 7 8 7 7 8 7 7 10 7 7 10 7 8 9 9 8 10

*sl.*

*sl.**sl.*

P

*sl.**sl.*

P

1/4

Full

1/4

1/2

T

A

B

10 11 10 8 10 11 10 8 10 10 8 10 10 10 8 12 11 10

*sl.**sl.*

P

H

H

H

H

T

A

B

8 10 8 10 11 10 8 10 8 10 8 10 8 10 8 9 8 7 10

T

A

B

9 8 7 8 7 10 10 7 10 7 10 11 10 8 10 8

*sl.*

1/4

1/4

*sl.*

1/4

# THE ALCHEMY OF BLUES SHAPES

## (PART III)

Freestyle Blues Shapes Improvisation  
(In the key of A)

C-Shape

|   |      |                |
|---|------|----------------|
| T |      | 10 11 12 11 10 |
| A | 9 12 | 13 10          |
| B | 12   | 12             |

|   |          |       |
|---|----------|-------|
| T |          |       |
| A | 9        |       |
| B | 13 12 10 | 12 11 |

|   |          |               |
|---|----------|---------------|
| T |          |               |
| A | 10 12 10 | 10 12 (12) 10 |
| B | 12 12    | 12 12 12 12   |

*sl.*  $\frac{1}{8}$  P

|   |                                  |                   |
|---|----------------------------------|-------------------|
| T |                                  |                   |
| A | 10 12 13 12 10 12 13 12 10 12 10 |                   |
| B | 12                               | 12 10 12 10 12 10 |

*sl.* *sl.* P H P H H

|   |                |             |
|---|----------------|-------------|
| T |                |             |
| A | 10 10          | 10 12 13    |
| B | 12 11 10 11 12 | 12 10 12 12 |

$\frac{1}{4}$   $\frac{1}{8}$

|   |         |        |
|---|---------|--------|
| T |         |        |
| A | 9 12 12 | 9 12 9 |
| B | 12      | 13     |

# THE ALCHEMY OF BLUES SHAPES (PART III)

## Freestyle Blues Shapes Improvisation (In the key of A)

~~~~~~~~~~*sl.*~~~~~<sup>1/2</sup>

|   |   |   |    |    |    |    |    |  |            |    |  |    |    |
|---|---|---|----|----|----|----|----|--|------------|----|--|----|----|
| T |   |   |    | 10 |    | 10 | 10 |  |            | 10 |  | 10 | 13 |
| A | 9 | 9 | 12 |    | 12 |    |    |  | <i>sl.</i> | 12 |  | 12 |    |
| B |   |   |    |    |    |    |    |  |            |    |  |    |    |

~~~~~~~~~~<sup>H P</sup>~~~~~<sup>H P</sup>~~~~~<sup>1/4</sup>~~~~~<sup>1 1/2</sup>

|   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |  |    |
|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|--|----|
| T |    |    |    | 12 | 11 | 10 | 11 | 10 |    | 10 | 11 | 10 |    | 10 |  | 12 |
| A | 10 |    | 10 | 13 | 10 |    |    |    | 13 |    | 13 |    | 13 | 10 |  |    |
| B |    | 12 |    |    |    |    |    |    |    |    |    |    |    |    |  |    |

~~~~~<sup>1/2</sup>~~~~~<sup>P</sup>~~~~~<sup>12 9</sup>~~~~~<sup>12 13 12 10 12 10</sup>

|   |    |    |    |    |    |    |    |  |    |    |  |  |  |  |  |  |
|---|----|----|----|----|----|----|----|--|----|----|--|--|--|--|--|--|
| T | 12 | 11 | 10 | 11 |    | 10 |    |  |    |    |  |  |  |  |  |  |
| A |    |    |    |    | 13 |    | 13 |  | 10 | 10 |  |  |  |  |  |  |
| B |    |    |    |    |    |    |    |  |    |    |  |  |  |  |  |  |

*sl.* *sl.* *P*

|   |    |  |    |  |    |    |  |    |    |    |  |   |  |   |  |  |
|---|----|--|----|--|----|----|--|----|----|----|--|---|--|---|--|--|
| T |    |  |    |  |    |    |  |    |    |    |  |   |  |   |  |  |
| A |    |  |    |  |    |    |  |    |    |    |  |   |  |   |  |  |
| B | 12 |  | 10 |  | 12 | 10 |  | 12 | 11 | 10 |  | 8 |  | 5 |  |  |

*H*~~~~~<sup>*sl.* *sl.*</sup>

G-Shape

|   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
| T |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

~~~~~~~~~~~~~~~

T																
A																
B																

~~~~~~~~~~~~~~~

T  
 A  
 B 5 3 5 3 x 3 3 5 5 6 5 3 5 6 5 3 5  
 P 1/4 1/4 1/2  
 T  
 A  
 B 3 5 3 5 3 6 5 2 5 5 2 5 2 5  
 1/8 H Full  
 T  
 A 5 2 5 5 2 2 2 5 2 5 4 3 4 3 4 3  
 B sl. H P  
 T  
 A 3 3 5 4 3 4 3 5 2 5 2 2 2 x 5 2 2  
 B  
 T  
 A 3 4 5 3 3 5 5 5 5 3 5 4 3 3 4 3 3  
 B  
 T  
 A 5 5 2 2 5 2 5 6 5 3 5 3 3  
 B 5 3 5 5

# THE ALCHEMY OF BLUES SHAPES

## (PART III)

### Freestyle Blues Shapes Improvisation

(In the key of A)

#### A-Shape

|   |          |          |       |
|---|----------|----------|-------|
| T |          | 12 15 12 |       |
| A | 12 13 14 | 12 14    | 14 12 |
| B | 12 15    |          | 15 12 |

15

|   |       |                      |
|---|-------|----------------------|
| T |       |                      |
| A |       | 12 13 14 12 14 12 13 |
| B | 12 15 | 12 15 x              |

|   |                                  |
|---|----------------------------------|
| T |                                  |
| A | 12 12                            |
| B | 15 15 12 15 12 12 12 12 15 12 12 |

|   |             |                         |
|---|-------------|-------------------------|
| T |             | 13 13 15 16 15 13 16 15 |
| A | 12 14 14 14 | 14 14                   |
| B | 12 15       |                         |

|   |  |
|---|--|
| T | 13 15 15 15 15 15 15 13 15 13 14 14 14 12 14 |
| A | 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 |
| B |  |

|   |  |
|---|--|
| T | 13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 |
| A | 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 |
| B |  |

sl.



# THE ALCHEMY OF BLUES SHAPES

## (PART III)

### Freestyle Blues Shapes Improvisation

(In the key of A)

T 13 15 16 15 13 15

A 12 13 14 14

B 12 10 12 10 12

T 15 15 15 15 13 15 16 15 13 15 15 12 16 15 13

A 14 14 14

B

T 15 15 13

A 14 14 12 14 12 14 13 12 14 13 12

B 15 15 12 12 12

T 13

A 12 13 14 14

B 12 15 12 12 12 15

T 13 13 15 (15) 13 15 16 15 13 15 16 15

A 14 12 14 14

B

T 13 15 15 13 13 13 14 12 13 14 12 12

A 14 14 12 14 13 12

B 15 15



# THE ALCHEMY OF BLUES SHAPES

## (PART III)

### Freestyle Blues Shapes Improvisation (In the key of A)

1/4                      sl.   sl.   1/2           P                      sl.   P

T  
A  
B

1/8                      1/8

H           5 8 <sup>1/2</sup> 5           ~           P                      P

T  
A  
B

1/8

~~~~~

T  
A  
B

H           5 6 5           8 8 5 5           5 7           3 5           sl.   sl.

1/4

### **The Source**

A blues lick is made up of notes from the blues scale and because the blues scale can be played in 5 different shapes any blues lick fits at least in one of those shapes. (see video “Licks & Shapes” for explanation).

### **Adding Notes**

The blues scale consists of 6 different notes, so you could say that any blues lick is also made up 6 notes. Well not exactly, because apart from these 6 notes you can also add notes to a lick that fall outside of the blues scale to make things even more interesting.

We call this freedom of expression.

As long as the lick you created sounds good to your ears you can add any note you want. Music theory can guide you through this process, but you can also use your musical ears.

The video shows you examples of how licks are made up out of one or more shapes. When you understand this you’ll be much faster in transcribing and copying licks and solos from other guitar players as well as creating licks yourself.

### **Assignment#1:**

Study the examples on pages 52-54. (See video for explanation)

### **Assignment#2:**

Pick four random licks and try to find their corresponding shape or shapes. Play the lick and it’s shape a couple of times in a row one after the other and visualize the notes of the lick around the shape.

### **Tip:**

Visualize the shape around each new lick you learn so you become aware of what you are playing.

Always memorize the shape that belongs to the corresponding lick, so you can use that lick whenever you’re improvising in that shape or the other way around.

Make this second nature and it will definitely benefit your improvisation.

## Lick #32 (A7)

[illegible]

1/4

Position 3 (C shape)

[illegible]

|   |   |    |    |    |    |    |    |    |  |    |    |    |  |  |  |  |  |    |    |
|---|---|----|----|----|----|----|----|----|--|----|----|----|--|--|--|--|--|----|----|
| T |   |    |    |    |    |    |    |    |  |    |    |    |  |  |  |  |  |    |    |
| A | 9 |    |    |    |    |    |    |    |  |    |    |    |  |  |  |  |  |    |    |
| B |   | 13 | 12 | 10 |    |    |    |    |  |    |    |    |  |  |  |  |  |    |    |
|   |   |    |    |    | 12 | 10 |    |    |  |    |    |    |  |  |  |  |  | 10 | 12 |
|   |   |    |    |    |    |    | 12 | 11 |  | 10 | 11 | 12 |  |  |  |  |  |    |    |

## Lick #35 (E7)

1/4

Position 4 (A shape)

[illegible][illegible]



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## Lick #46

*sl.* ~~~~~

|                                             |                                             |
|---------------------------------------------|---------------------------------------------|
| T                                           | T                                           |
| A 12 <span style="color: red;">14</span> 13 | A 12 <span style="color: red;">14</span> 13 |
| B                                           | B                                           |

1/4 *sl.* 1/4

### Position 2 (D shape)

|            |            |
|------------|------------|
| T          | T          |
| A 12 13 14 | A 12 13 14 |
| B          | B          |

|         |         |
|---------|---------|
| T       | T       |
| A 12 15 | A 12 15 |
| B       | B       |

### Position 1 (E shape)

|         |         |
|---------|---------|
| T       | T       |
| A 10 12 | A 10 12 |
| B       | B       |

|         |         |
|---------|---------|
| T       | T       |
| A 12 10 | A 12 10 |
| B       | B       |



### Position 4 (A shape)

|       |       |
|-------|-------|
| T     | T     |
| A 5 7 | A 5 7 |
| B     | B     |

|       |       |
|-------|-------|
| T     | T     |
| A 5 7 | A 5 7 |
| B     | B     |

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Lick #21

|   |  |  |  |  |  |  |  |  |  |                                                                                   |  |  |  |  |  |  |  |  |  |                                                                                     |  |  |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|--|--|-----------------------------------------------------------------------------------|--|--|--|--|--|--|--|--|--|-------------------------------------------------------------------------------------|--|--|--|--|--|--|--|--|--|
|   |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| T |  |  |  |  |  |  |  |  |  |                                                                                   |  |  |  |  |  |  |  |  |  |                                                                                     |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  | 12 12                                                                             |  |  |  |  |  |  |  |  |  | 12 14 14                                                                            |  |  |  |  |  |  |  |  |  |
| A |  |  |  |  |  |  |  |  |  | 13 14 13 14 12 10 12 10                                                           |  |  |  |  |  |  |  |  |  | 10 12 10 12 14                                                                      |  |  |  |  |  |  |  |  |  |
| B |  |  |  |  |  |  |  |  |  | 12 10 12                                                                          |  |  |  |  |  |  |  |  |  |                                                                                     |  |  |  |  |  |  |  |  |  |
| H |  |  |  |  |  |  |  |  |  | H                                                                                 |  |  |  |  |  |  |  |  |  | P                                                                                   |  |  |  |  |  |  |  |  |  |
| H |  |  |  |  |  |  |  |  |  | H                                                                                 |  |  |  |  |  |  |  |  |  | sl.                                                                                 |  |  |  |  |  |  |  |  |  |
| H |  |  |  |  |  |  |  |  |  | H                                                                                 |  |  |  |  |  |  |  |  |  | H                                                                                   |  |  |  |  |  |  |  |  |  |

Position 4 (A shape)

|          |  |  |  |  |  |  |  |  |  |          |  |  |  |  |  |  |  |  |  |
|----------|--|--|--|--|--|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|
|          |  |  |  |  |  |  |  |  |  | 12 15 12 |  |  |  |  |  |  |  |  |  |
| T        |  |  |  |  |  |  |  |  |  | 13       |  |  |  |  |  |  |  |  |  |
| A        |  |  |  |  |  |  |  |  |  | 12 14    |  |  |  |  |  |  |  |  |  |
| B        |  |  |  |  |  |  |  |  |  | 12 15    |  |  |  |  |  |  |  |  |  |
| 12 13 14 |  |  |  |  |  |  |  |  |  | 15 16    |  |  |  |  |  |  |  |  |  |
| 16 15 13 |  |  |  |  |  |  |  |  |  |          |  |  |  |  |  |  |  |  |  |

|       |  |  |  |  |  |  |  |  |  |          |  |  |  |  |  |  |  |  |  |
|-------|--|--|--|--|--|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|
| T     |  |  |  |  |  |  |  |  |  |          |  |  |  |  |  |  |  |  |  |
| A     |  |  |  |  |  |  |  |  |  | 14 12    |  |  |  |  |  |  |  |  |  |
| B     |  |  |  |  |  |  |  |  |  | 14 13 12 |  |  |  |  |  |  |  |  |  |
| 15 12 |  |  |  |  |  |  |  |  |  | 12       |  |  |  |  |  |  |  |  |  |
| 15    |  |  |  |  |  |  |  |  |  | 12 15    |  |  |  |  |  |  |  |  |  |

Position 3 (C shape)

|    |  |  |  |  |  |  |  |  |  |                |  |  |  |  |  |  |  |  |  |
|----|--|--|--|--|--|--|--|--|--|----------------|--|--|--|--|--|--|--|--|--|
|    |  |  |  |  |  |  |  |  |  | 10 11 12 11 10 |  |  |  |  |  |  |  |  |  |
| T  |  |  |  |  |  |  |  |  |  | 10 13          |  |  |  |  |  |  |  |  |  |
| A  |  |  |  |  |  |  |  |  |  | 9 12           |  |  |  |  |  |  |  |  |  |
| B  |  |  |  |  |  |  |  |  |  | 10 12 13       |  |  |  |  |  |  |  |  |  |
| 12 |  |  |  |  |  |  |  |  |  | 13 10          |  |  |  |  |  |  |  |  |  |
| 12 |  |  |  |  |  |  |  |  |  | 12             |  |  |  |  |  |  |  |  |  |

|       |  |  |  |  |  |  |  |  |  |          |  |  |  |  |  |  |  |  |  |
|-------|--|--|--|--|--|--|--|--|--|----------|--|--|--|--|--|--|--|--|--|
| T     |  |  |  |  |  |  |  |  |  |          |  |  |  |  |  |  |  |  |  |
| A     |  |  |  |  |  |  |  |  |  | 9        |  |  |  |  |  |  |  |  |  |
| B     |  |  |  |  |  |  |  |  |  | 13 12 10 |  |  |  |  |  |  |  |  |  |
| 12 10 |  |  |  |  |  |  |  |  |  | 10 12    |  |  |  |  |  |  |  |  |  |
| 12 11 |  |  |  |  |  |  |  |  |  | 10 11 12 |  |  |  |  |  |  |  |  |  |

# 50 COOL BLUES LICKS

## Play Along Tracks Chord Progressions

### Lick #2, #3, #4

A7                      A7                      A7                      A7

$\frac{6}{8}$  ||: / / / / / / | / / / / / / | / / / / / / | / / / / / / :||

### Lick #5

Am9                      Am11 Am9 Am9                      Am11 Am9

$\frac{6}{8}$  ||: / / / / / / | / / / / / / | / / / / / / | / / / / / / :||

### Lick #6

A5                      A5      C5      D5      A5      A5

$\frac{4}{4}$  || / / / / ||: / / / / | / / / / |  $\frac{2}{4}$  / / :||

### Lick #7 (blues shuffle rhythm)

A      A      D      A      E      A      E

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / | / / / / :||

### Lick #8

A5                      A5                      A5                      A5

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #9

A13      A13      D7      A13      E7 D7 A13

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / :||

### Lick #10

A7                      A7                      A7                      A7

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #11

A7      A7sus4      A7      A7sus4      A7      A7sus4      A7      A7sus4

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #12

A7                      A7                      A7                      A7

$\frac{6}{8}$  ||: / / / / / / | / / / / / / | / / / / / / | / / / / / / :||

### Lick #15 (rock 'n roll blues rhythm)

A7                      A7

$\frac{4}{4}$  || / / / / | / / / / ||

# 50 COOL BLUES LICKS

## Play Along Tracks Chord Progressions

### Lick #18

A7                      A7                      A7                      A7

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #20

A7              A7              A7              A7              A7              A7

$\frac{6}{8}$  ||: // // // // | // // // // | // // // // | // // // // | // // // // | // // // // |

A7              A7              D7              D7              D7              D7

| // // // // | // // // // | // // // // | // // // // | // // // // | // // // // |

A7              A7              A7              A7              E7              E7

| // // // // | // // // // | // // // // | // // // // | // // // // | // // // // |

D7              D7              A7              A7              E7              E7

| // // // // | // // // // | // // // // | // // // // | // // // // | // // // // :||

### Lick #21

G                      A5                      A5                      G                      G

$\frac{4}{4}$  || / / / / | : / / / / | / / / / | / / / / | / / / / / :||

### Lick #22

A7                      A7                      A7                      A7

$\frac{6}{8}$  ||: / / / / / / | / / / / / / | / / / / / / | / / / / / / :||

### Lick #23

A7                      A7                      A7                      A7

$\frac{6}{8}$  ||: / / / / / / | / / / / / / | / / / / / / | / / / / / / :||

### Lick #29

E7#9

$\frac{4}{4}$  ||: // // // | // // // | // // // | // // // | // // // | // // // | // // // | // // // |

A7                                              E7#9

| // // // | // // // | // // // | // // // | // // // | // // // | // // // | // // // :||

### Lick #31

A5      G5              A5              G5      A5      G5              A5              G5

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

# 50 COOL BLUES LICKS

## Play Along Tracks Chord Progressions

### Lick #32

Am7 D9 Am7 D9 Am7 Am7 D9 Am7 E7#9 Am7  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

Am7 D9 Am7 D9 Am7 Am7 D9 Am7 E7#9 D9Am7  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #33

A5 F5 G5 A5 A5 F5 G5 A5  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #35

E7 A7 E7 E7 Dsus2 E7 E7 A7 E7 E7 Dsus2 E7  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #36 (blues shuffle rhythm)

D G D G  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #38

D5 F5 G5 D5 D5 C5 G5 D5  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #39

D7 G7 D7 D7 D7 G7 D7 D7  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #41 (blues shuffle rhythm)

A D A D A E D A  
 4/4 ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #42

A7 D7 A7 A7  
 4/4 ||: / / / / | / / / / | / / / / | / / / / |  
 D7 D7 A7 A7  
 | / / / / | / / / / | / / / / | / / / / |  
 E7 D7 A7 E7  
 | / / / / | / / / / | / / / / | / / / / :||



# 50 COOL BLUES LICKS

## Play Along Tracks Chord Progressions

### Lick #43

A5                      A5                      A5                      A5

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #45

D7                      G7    D7                      D7                      G7    D7

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #46

Dm7    G7              Dm7                      Dm7    G7              Dm7

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / |

E7    Gm7    Dm7                      A7    G7              Dm7

| / / / / | / / / / | / / / / | / / / / :||

### Lick #48 (blues shuffle rhythm)

B              A              E                      B              A              E

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / :||

### Lick #49 (blues shuffle rhythm)

E              A    E    E                      A    E    B    A    E

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / | / / / / | / / / / :||

### Make Up Your Own Licks (blues shuffle rhythm)

E                      E                      A                      E

$\frac{4}{4}$  ||: / / / / | / / / / | / / / / | / / / / |

B                      A                      E                      B

| / / / / | / / / / | / / / / | / / / / :||

### Basic Blues Improvisation

A7                      D7                      A7                      A7

$\frac{6}{8}$  ||: / / / / / | / / / / / | / / / / / | / / / / / |

A7                      D7                      A7                      A7

| / / / / / | / / / / / | / / / / / | / / / / / |

D7                      D7                      A7                      A7

| / / / / / | / / / / / | / / / / / | / / / / / |

E7                      D7                      A7                      E7

| / / / / / | / / / / / | / / / / / | / / / / / :||

# 50 COOL BLUES LICKS

## Play Along Tracks Chords

|                          |                      |                             |                        |                      |                       |                              |                     |  |
|--------------------------|----------------------|-----------------------------|------------------------|----------------------|-----------------------|------------------------------|---------------------|--|
| <b>A7</b><br>x o o o<br> | <b>A7</b><br>x x<br> | <b>Am9</b><br>x o o<br>     | <b>Am11</b><br>x x<br> | <b>A5</b><br>xxx<br> | <b>A13</b><br>x x<br> | <b>A7sus4</b><br>x o o o<br> | <b>Am7</b><br>x<br> |  |
| <b>E7</b><br>o o o o<br> | <b>E7</b><br>x x<br> | <b>E7#9</b><br>x x<br>      |                        |                      |                       |                              |                     |  |
| <b>D7</b><br>x x o<br>   | <b>D7</b><br>x x<br> | <b>Dsus2</b><br>x x o o<br> | <b>D5</b><br>x x<br>   | <b>D9</b><br>x x<br> | <b>Dm7</b><br>x<br>   |                              |                     |  |
| <b>G</b><br>o o<br>      | <b>G7</b><br>x x<br> | <b>G5</b><br>xxx<br>        | <b>Gm7</b><br>x<br>    |                      |                       |                              |                     |  |
| <b>C5</b><br>x xx<br>    | <b>F5</b><br>xxx<br> |                             |                        |                      |                       |                              |                     |  |

# PRACTICE, LIFESTYLE & PRODUCTIVITY TIPS

**#1 A small step to start.** Sometimes you might not feel like practicing. Maybe because you're tired, lazy or just unmotivated. When this happens tell yourself you're only going to practice for 5 minutes.

If it's only for 5 minutes, it will get you started and moving forward. Just start playing. Start small, that's all there is to it. You'll probably end up playing longer.

**#2 Design your room to stimulate productivity** and improve your guitar playing. Put your guitar in the room where you spend most of your time. Make sure you see your guitar every time you walk in or out of the room. Make your guitar remind you to practice.

Put your sheet music up on a sheet music stand. Make it look visible and attractive. Create a spot for your amp and effect pedals so you can rock whenever you're ready.

Let the room breath music. Put guitar magazines on the table and your guitar accessories easily within reach. Create an environment where you can't leave the room without picking up your guitar first.

**#3 Eliminate distractions** to fully focus on guitar playing. Find a nice private space for you to practice. Declutter your room. When practicing turn off all electronic devices. Turn off your TV, internet connection, mobile phone, etc. Close windows and curtains if the sight is too distractive. Tell your family and friends you don't want to be disturbed during your practice sessions.

Enjoy practicing to the utmost!

**#4 Reminders.** Schedule your practice sessions on your wall-, computer- or mobile phone-calender. Set your alarm. Write down the exercises, licks, scales and songs you want to learn in your favorite notebook and place note reminders on your desktop.

Remind yourself to improve your guitar playing.

**#5 Passion equals motivation.** What is it that you really love about guitar playing? What made you start playing guitar in the first place? Are your fingers itching for rocking riffs and licks or do you prefer melancholic folk songs?

Are you more into alternative music, does your soul belong to the blues or do love writing songs of your own? What makes your heart sing?

Find your true passion. What makes you want to pick up that guitar every time over and over again? Find it and you won't have to motivate or discipline yourself. Your passion will be the motivation!



## PRACTICE, LIFESTYLE & PRODUCTIVITY TIPS

**#6 Start now.** In this busy life most people are waiting for the right moment to accomplish their goals, but the truth is and we all know it, there will never be a right moment.

Don't wait until next year, next month or even next week. Don't wait until you bought better equipment, until you are a better guitar player or until you're in a band.

Live your dreams now. If you want to be a better guitar player, start practicing now. If you want to be a songwriter, start writing now. If you want to play in a band, start your own band now. If you want to make an album, start recording now.

Do it now and correct mistakes along the way. Now is the time!

**#7 Create small habits.** What you do today is what you want for the future. So if you wanna be a better guitar player, you need to start creating daily habits that will get you on that path to becoming a better player.

Start taking small steps each day. Only a few minutes of practice a day can lead to great results. Start with 5 to 10 minutes a day and gradually build up after a few weeks. Don't bite off more than you can chew or your habits won't last. Small steps is the key to make a big difference.

*"Great acts are made up of small deeds." ~ Lao Tzu*

**#8 Practice slow.** Always practice slow as well as practicing fast.

A lot of guitar players tend to skip the part of practicing slow, but that's where the real magic happens. Practicing slow enables you to observe your technique and create the right habits you need to get it up to speed.

Live by these rules if you want to learn play fast effortlessly:

- Start out slow and gradually build up your speed.
- Play with proper hand position and good posture.
- Play each note clear, correctly and comfortably before speeding up.
- Always avoid tension in your fingers, arms and other parts of the body.
- Try to get your technique feel the same way fast as it does slow.

# PRACTICE, LIFESTYLE & PRODUCTIVITY TIPS

**#9 Waking up early** has been the corner stone of my guitar productivity and many other things. As life gets busier I've been still able to do all the things I love like practicing guitar, writing a blog, writing songs, working out, reading and spending loads of time with my family. I wake up at 5.00 am and my life has changed because of it.

Here are the keys to waking up early...

- **Good reasons.** You need to have a good reason to wake up early. Write down why you want to wake up early. What important things do you need to get done and what things would you love to do having all that extra time.

Maybe you'd like to write your own songs, work on your chops or get some physical exercise like running or biking. Write it down the night before you go to sleep!

- **Stop thinking** when the alarm goes off. Your mind immediately starts the inevitable monolog of reasons why you should go back to sleep. Just stop thinking! Don't allow yourself to get into a dialog you know you can't win. Don't you dare to talk to yourself! Just get out of bed now.

- **Use a mantra** to prevent yourself from thinking and to motivate your wake up call.

If you do catch yourself thinking speak out your mantra immediately. Your mantra should define your main motivating reason to wake up early in a few words. Maybe it's "great guitar player", "solitude", "private time", "extra time", "peace" or "a head start on today"

- **Accountability.** Tell people about your waking up early adventure. Tell them how you use all that extra time and how you enjoy it.

The more people you tell about it, the more accountable you feel to practice what you preach.

- **Reward yourself** for waking up early. Make yourself a nice cappuccino or a delicious breakfast. The best reward is to get your most important things done and then enjoy the things you love. It's the best reward ever. Don't take my word for it but find out for yourself.

- **Go to bed on time.** Watching late night shows or CSI's won't get you anywhere. It won't realize your dream goals and it won't make you happier either. Be wise. Waking up early is much more fulfilling and can change your life.

- **The Payoff.** It will take about 4 weeks to make a habit out of waking up early. You might fail now and then but don't beat yourself up about it. Just try again. It's okay to take a break and sleep late on occasion. Just make it through those 4 weeks and you're in for the long term.

You'll benefit for the rest of your guitar playing life!



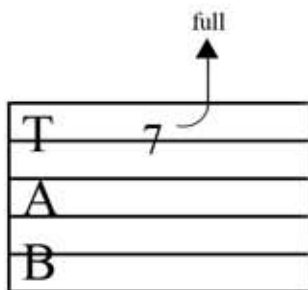
# TABLATURE EXPLANATION

**Tablature:** A six line staff that represents the guitar fingerboard. The topline indicates the high E string.

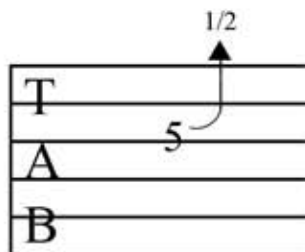
By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

|                     |     |    |   |
|---------------------|-----|----|---|
| 1st string - High E |     |    | 3 |
| 2nd string - B      | T   |    | 0 |
| 3rd string - G      | A 5 | 10 | 0 |
| 4th string - D      |     | 12 | 0 |
| 5th string - A      | B   |    | 2 |
| 6th string - Low E  |     |    | 3 |

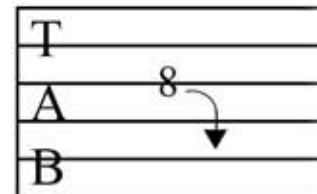
3rd string, 5th fret      3rd string, 10th fret, 4th string, 12th fret, played simultaneously      An open G chord



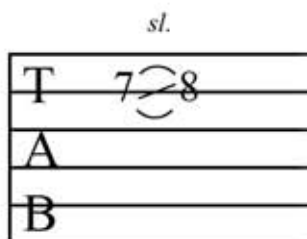
**Bend:** Strike the note and bend up a whole step (two frets)



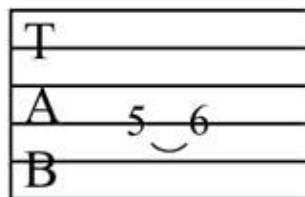
**Bend:** Strike the note and bend up a half step (one fret)



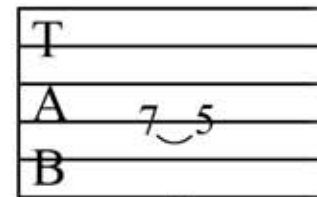
**Bend:** Strike the note and bend down a quarter step



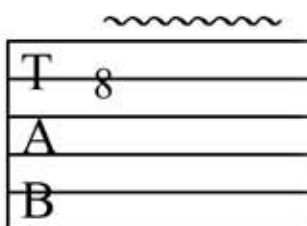
**Slide:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



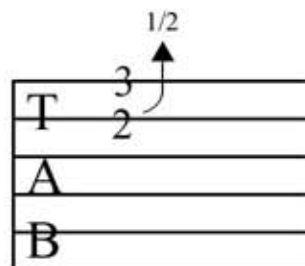
**Hammer-on:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



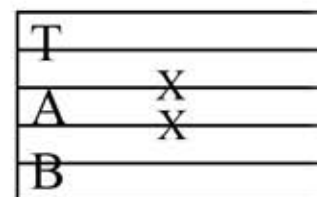
**Pull-off:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**Vibrato:** The string is vibrated by rapidly bedding and releasing the note with the left hand or tremelo bar.



**Unison bend:** Strike the tow notes simultaneously and bend the lower note up to the pitch of the higher.



**Muffled strings:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.