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MEL BAY PRESENTS

101 BLUES GUITAR TURNAROUND LICKS

BY LARRY MCCABE



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By Larry McCabe

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



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Introduction

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

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

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

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

Larry McCabe
Tallahassee, Florida

How to Use This Book

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

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

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

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

TO THE TEACHER

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

Typical Blues Progressions

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

Twelve-bar blues in C major

C7	C7	C7	C7
/ / / /	/ / / /	/ / / /	/ / / /
F7	F7	C7	C7
/ / / /	/ / / /	/ / / /	/ / / /
G7	G7	C7	C7
/ / / /	/ / / /	/ / / /	/ / / /

Twelve-bar blues in C minor

Cm7	Cm7	Cm7	Cm7
/ / / /	/ / / /	/ / / /	/ / / /
Fm7	Fm7	Cm7	Cm7
/ / / /	/ / / /	/ / / /	/ / / /
Gm7	Fm7	Cm7	Cm7
/ / / /	/ / / /	/ / / /	/ / / /

Eight-bar blues in C major

C7	G7	F7	F7	C7	G7	C7	C7
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /

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

The Turnaround

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

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

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

Chords for Blues Turnarounds

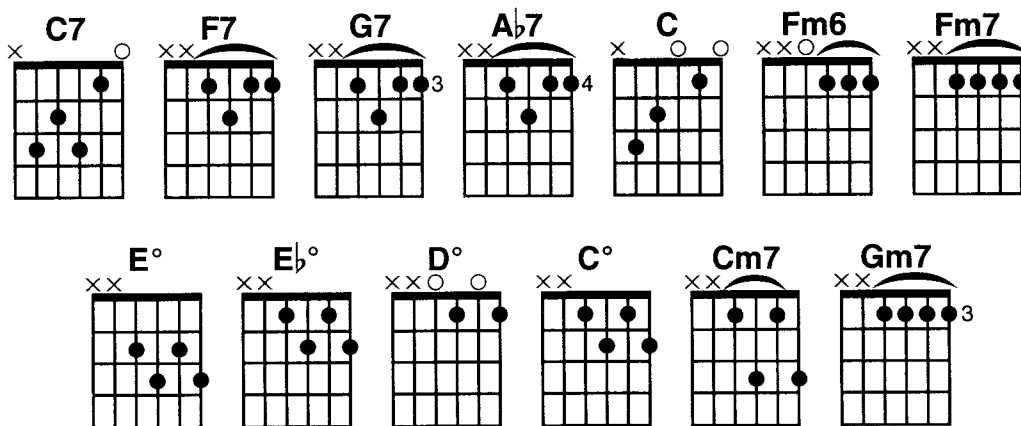
The following chord turnarounds are used in the last two bars of many blues progressions. Almost all of the turnaround licks in this book sound good with chord turnaround #1; many of the licks are compatible with several of the turnaround progressions. For best results, record the eight chord turnarounds,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

Major-key turnaround chords

- | | |
|--|---|
| 1. C7 F7 C7 G7
/ / / / / / / / | 2. C C7 F7 Fm7 C A \flat 7 G7
/ / / / / / / / |
| 3. C C7 F7 Fm6 C G7
/ / / / / / / / | 4. C C7 F7 A \flat 7 C7 G7
/ / / / / / / / |
| 5. C E $^{\circ}$ E \flat° D $^{\circ}$ C G7
/ / / / / / / / | 6. C C7 C $^{\circ}$ G7 C A \flat 7 G7
/ / / / / / / / |

Minor-key turnaround chords

- | | |
|---|--|
| 7. Cm7 Fm7 Cm7 G7
/ / / / / / / / | 8. Cm7 Fm7 Cm7 Gm7
/ / / / / / / / |
| 9. Cm7 Cm7 G7
/ / / / / / / / | 10. Cm7 Fm7 A \flat 7 G7
/ / / / / / / / |



Mel Bay's *Deluxe Encyclopedia of Guitar Chords* contains many voicings for each of the above chords.

The Roman Numeral Chord System

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

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

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

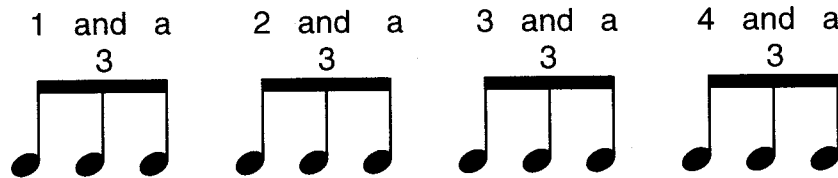
The tonality of the blues is rather unique. In the major-key blues, the three main chords are usually voiced as dominant chords; therefore, the main chords for a blues tune in C major are C7 (I7), F7 (IV7), and G7 (V7). These dominant chords produce the dissonant, “bluesy” harmony which is a main characteristic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

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

I7	I7	I7	I7
////	////	////	////
IV7	IV7	I7	I7
////	////	////	////
V7	V7	I7	I7
////	////	////	////

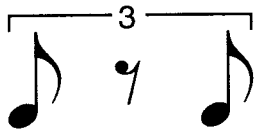
The 12/8 Blues Shuffle

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

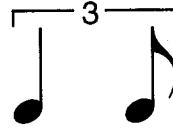


12/8 songs have a *triplet feel*. Often, tunes with a triplet feel are played with a *shuffle rhythm* which consists of either of the following variations:

SHUFFLE RHYTHM #1



SHUFFLE RHYTHM #2



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

Creative Projects for the Music Student

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

1. Using a tape recorder with pitch control, play each turnaround lick in several keys.
2. There are three model blues progressions on page 5. Using manuscript paper, transpose each of these chord progressions to all twelve keys.
3. Again using your manuscript paper, transpose each of the turnarounds on page 6 to all twelve keys.
4. Transpose each of the model blues progression on page 45 to all twelve keys.
5. Apply what you have learned by playing some of your favorite turnaround licks along with blues recordings.
6. After you gain some experience playing the turnarounds in this book, try to transcribe some turnarounds from some of your favorite blues recordings.
7. Compose several original blues turnaround licks each week. Transpose each lick to all twelve keys.
8. Immerse yourself in blues-related activities. Suggested activities:
 - a. Subscribe to a blues magazine.
 - b. Join a blues society, if there is one in your area.
 - c. Build a library of blues recordings and books.
 - d. Study the history of the blues.
 - e. Attend a blues concert.
 - f. Form a blues band.

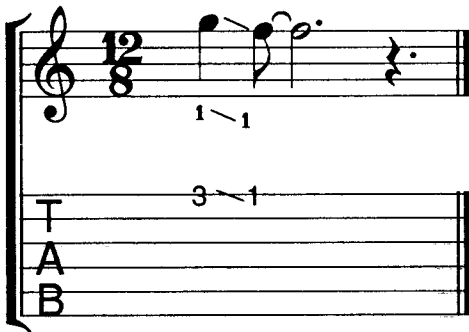
Guide to Symbols and Notation



SLIDE UP

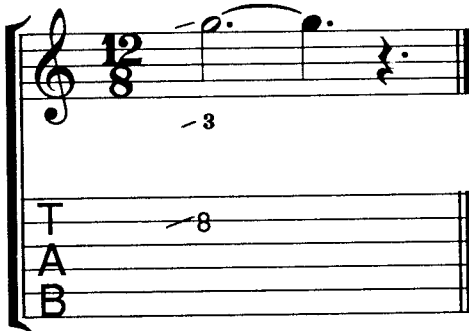
Slides are indicated by a diagonal line.

1. Fret, then pick the note that precedes the *slide up* symbol.
2. Without releasing finger pressure, “slide” (move) the fretting finger up the fingerboard to sound the next note.
3. Pick only the first note.



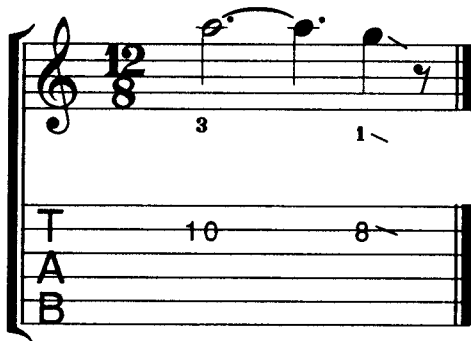
SLIDE DOWN

1. Fret, then pick the note that precedes the *slide down* symbol.
2. Without releasing finger pressure, “slide” (move) the fretting finger down the fingerboard to sound the next note.
3. Pick only the first note.



SLIDE UP FROM NO SPECIFIC PITCH

1. This slide does not have a specific “point of departure,” - only a “destination.”
2. Fret a note “somewhere” on the same string as the written note that follows the *slide up* symbol. The first note must be lower in pitch (usually 1, 2, or 3 frets lower) than the note that follows the slide up symbol.
3. Pick the first note, then, without releasing finger pressure, “slide” the finger up the finger board to sound the written note.
4. Pick only the first note. The written note will be sounded by the slide itself.



FALL - OFF

1. Here, we have a specific “point of departure,” but no specific “destination.”
2. Fret, then pick the note that precedes the *slide down* symbol.
3. After picking the note, keep finger pressure on the string while moving the fretting finger down the string (towards the lower-pitched notes) several frets.
4. Allow the sound of the slide to die out after sliding down several frets.



HAMMER-ON

1. The *hammer-on* is indicated by a curved line connecting a note to a higher-pitched note.
2. Fret, then pick the note that appears at the left of the curved line.
3. Without picking again, “slam” (hammer) the indicated fretting finger down to sound the note that appears at the right of the curved line.



PULL-OFF

1. The *pull-off* is indicated by a curved line connecting a note to a lower-pitched note.
2. Fret the note that appears at the left of the curved line. At the same time, fret the note that appears at the right of the curved line.
3. Only after fretting both notes, pick the first note.
4. After picking the first note, *pull* the fretting finger away (release contact) from the note in a way which causes the next note to sound without picking again.

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

VIBRATO

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

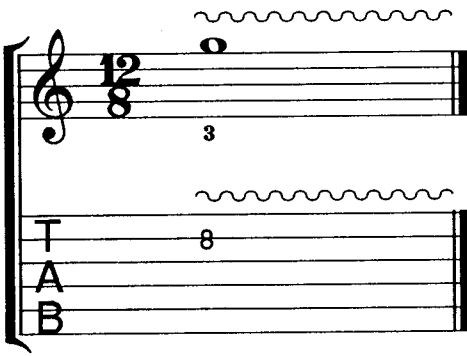
1. After fretting and picking the note, "roll" the fretting fingertip back and forth, behind the fret, in a straight line with the neck of the guitar. The motion may originate from the wrist, the hand, or a combination of the two; however, the fingertip should "roll" rather than travel or move along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

- OR -

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

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

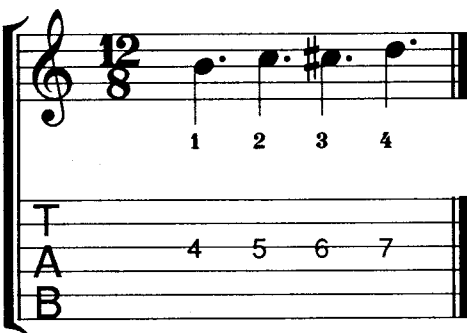
The fluctuation in pitch that results from vibrato is not - and cannot be - measured by exact distance. Method #1 above tends to be used for a subdued type of vibrato, and method #2 can be used for a variety of vibrato sounds ranging from fairly mild to wildly exaggerated.

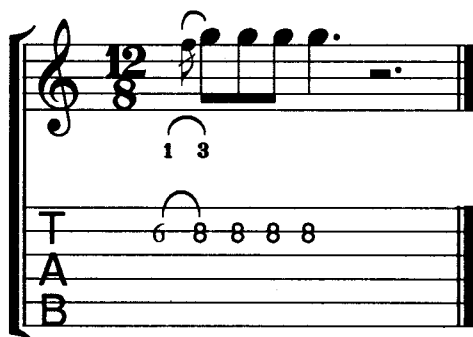


FINGERING

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

- | | |
|------------------|-------------------|
| 1 = Index finger | 2 = Middle finger |
| 3 = Ring finger | 4 = Little finger |





GRACE NOTE STRING BEND

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

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

GRACE NOTES

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

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

STACCATO NOTES

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

STRING BENDS

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

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

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

BEND UP - SILENT RELEASE

SPECIAL TYPES OF BENDS

1. Fret the F note with the third finger on the tenth fret of the third string.
2. Pick the F note, then bend up to sound like G according to the rhythmic value of the music.
3. After the G note sounds, silently release the bend before picking the F note which precedes Eb.

SEE #10 and #15

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

BEND UP - RELEASE BEND

1. After playing the first two notes, fret the F note with the third finger at the tenth fret of the third string.
2. Bend the F note up to sound like G according to the rhythmic value of the music.
3. Without picking again, release the bend back to stationary position. This will sound the F note which follows G.

SEE: #45 and #46

SPECIAL TYPES OF BENDS, CONTINUED

The diagram shows a musical staff in 4/4 time with a treble clef. The first string is fretted at the fifth fret with the third finger. The notation includes a pre-bend (PB) indicated by a flat sign and a note head, followed by a pick and release. The fretting hand diagram shows the third finger on the fifth fret, with a pre-bend indicated by a curved arrow from the fifth fret to the sixth fret. The strings are labeled T, A, and B.

PREBEND-PICK-RELEASE

1. Fret the A note at the fifth fret of the first string with the third finger.
2. Without picking the string, *pre-bend* the string up to the pitch of B \flat . (Of course, the first several times you do this you will need to test the sound of the bend to be sure that it is in the right place.)
3. Pick the pre-bent string to sound the B \flat note; then, without picking again, release the bend to sound the A note according to the rhythmic value of the music.

SEE: #12

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

The diagram shows a musical staff in 4/4 time with a treble clef. The third string is fretted at the seventh fret with the third finger. The notation includes a pick and release, followed by a hold bend indicated by a flat sign and a note head. The fretting hand diagram shows the third finger on the seventh fret, with a hold bend indicated by a curved arrow from the seventh fret to the ninth fret. The strings are labeled T, A, and B.

HOLD BEND-PICK-RELEASE

1. Fret the D note with the third finger at the seventh fret of the third string.
2. Pick the third string, then bend the D note up to sound like E according to the rhythmic value of the music.
3. Holding the bent string at the E pitch, play the G note on the second string.
4. After the G note has been played, pick the bent note (E), then release the bend to sound the D note. At this point, your fretting finger will be back in stationary position at the seventh fret of the third string.

SEE: #59.



B.B. King

Photo by Doug Fulton

91
CLOSED-POSITION
BLUES
TURNAROUND
LICKS



Stevie Ray Vaughan

Photo by Dave Ranney, Wichita Blues Society

1

Musical notation for exercise 1. The top staff is in treble clef with a 12/8 time signature. It contains a melodic line with a triplet of eighth notes (fret 3), another triplet (fret 3), and a single eighth note (fret 1). The bottom staff is a guitar TAB with three lines labeled T, A, and B. The fret numbers are: T (8, 8, 8, 10, 10, 8, 8), A (10, 8, 10, 8, 9), and B (10).

2

Musical notation for exercise 2. The top staff is in treble clef with a 12/8 time signature. It contains a melodic line with a triplet of eighth notes (fret 1), another triplet (fret 1), and a single eighth note (fret 1). The bottom staff is a guitar TAB with three lines labeled T, A, and B. The fret numbers are: T (15, 16, 15, 16, 17), A (17, 17, 17, 8), and B (10, 10).

3

Musical notation for exercise 3. The top staff is in treble clef with a 12/8 time signature. It contains a melodic line with a triplet of eighth notes (fret 1), another triplet (fret 1), and a single eighth note (fret 1). The bottom staff is a guitar TAB with three lines labeled T, A, and B. The fret numbers are: T (8, 10, 8), A (8, 10), and B (8, 9, 10).

4

Musical notation for exercise 4. The top staff is in treble clef with a 12/8 time signature. It contains a melodic line with a triplet of eighth notes (fret 3), another triplet (fret 3), and a single eighth note (fret 3). The bottom staff is a guitar TAB with three lines labeled T, A, and B. The fret numbers are: T (10(2), 10(2), 10(2), 10, 10, 8, 8), A (10, 8, 10, 8), and B (10, 10).

5

3-3 1-1

T
A
B

7-9 8 10 7-5 7 5 7 5 | 5 6 7 8

6

1

T
A
B

8 10 8 10 11 8 8 | 10 8 10 8 10 10

7

4

T
A
B

11(13) 8 8 11(13) 8 8 11(13) 8 8 | 8 11 8 8

8

3

T
A
B

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

9

Exercise 9: Treble clef staff in 12/8 time. The melody starts with a triplet of eighth notes (G4, A4, B4), followed by a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), and a quarter note (A3). The bass staff shows the following fret numbers: T (5), A (4), B (5, 4, 5, 3, 5, 3, 5, 3, 1, 3, 1), 3, 3, 1, 1, 3.

10

Exercise 10: Treble clef staff in 12/8 time. The melody starts with a triplet of eighth notes (G4, A4, B4), followed by a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), and a quarter note (A3). The bass staff shows the following fret numbers: T (10, (12), 10, 8, 10, (12), 10, 8, 10, (12), 10, 8, 10, (12), 10, 8), A (10), B (10).

11

Exercise 11: Treble clef staff in 12/8 time. The melody starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), and a quarter note (A3). The bass staff shows the following fret numbers: T (1, 3), A (6, 4, 6, 4, 5, 3), B (5, 5, 3, 3, 5).

12

Exercise 12: Treble clef staff in 12/8 time. The melody starts with a quarter note (G4), followed by a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), a quarter note (D4), a quarter note (C4), a quarter note (B3), and a quarter note (A3). The bass staff shows the following fret numbers: T (10, 8, (9), (11), 10, 8), A (10, 8, 8, 10), B (10, 8, 8, 10). Annotations include "Pick and release" pointing to the eighth notes in the treble staff and "PB" pointing to the eighth notes in the treble staff.

13

13

1-1

6-8 8

10(12) 10 8

10 8

10 10 8 8 10

14

C C⁷ F⁷ A^b7 C⁷ G⁷

1 2 1 1 2 1 1 2 1 1

2-2 3-3 2

11 12 11 10

11 10 9 10 9

8 8

12 10

10 12 10

15

3 3 3

10 10 8 10 (12) 10 8 10 8

10 8 10 10 8 8 10

16

C C⁷ F⁷ A^b7 C⁷ A^b9 G⁹

1 1 3 1 1 3 1 1 3 1

-1

11 10

11 10

11 10

10 9

8 10 8 7 9 7 6 8 6

-5 5

10 9

17

17

1 2

T
A
B

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

18

18

1-1 1-1

T
A
B

6 8 8 8 8 6 8 11 8 10 8 10 8 10

19

19

1

T
A
B

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

20

20

1

T
A
B

8 8 11 10 8 9 8 8 10 8 10 8 10 (11) 8

21

Exercise 21: Treble clef, 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (11, 10, 8), A (10, 8), and B (8, 8). The second measure features a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (8, 8), A (8, 8), and B (9). The third measure has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (9), A (8), and B (9, 10).

22

Exercise 22: Treble clef, 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (3, 5), A (3, 5), and B (3). The second measure features a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (3, 5), A (3, 5), and B (3). The third measure has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (5, 7), A (5, 7), and B (5). The fourth measure has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (5), A (7), and B (6, 5).

23

Exercise 23: Treble clef, 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (8, 8), A (8), and B (11). The second measure features a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (8, 8), A (11, 11), and B (10, 10). The third measure has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (9), A (11), and B (11, 10). The fourth measure has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (11, 10), A (11, 10), and B (11, 10).

Chord symbols: C, C7, G^bdim⁷, Fm⁷, C, A^b9, G⁹.

24

Exercise 24: Treble clef, 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (8), A (8), and B (11). The second measure features a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (8), A (11, 10), and B (10, 8, 8). The third measure has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (10), A (10, 10), and B (9, 10). The fourth measure has a dotted quarter note (Bb), an eighth note (A), and a quarter note (G). The bass staff shows fret numbers: T (8), A (8), and B (10).

25

Exercise 25 is in 12/8 time. The treble clef staff contains a melodic line starting with a triplet of eighth notes (G4, A4, B4), followed by eighth notes (B4, A4, G4), and ending with a triplet of eighth notes (G4, A4, B4) marked with fingering 3, 1, 2. The guitar fretboard diagram shows the following fret numbers for strings T, A, and B:

T															
A		10	10	8	10	8	8	10	11	8	8	10	10		
B			10									9	9		

26

Exercise 26 is in 12/8 time. The treble clef staff contains a melodic line starting with a triplet of eighth notes (G4, A4, B4), followed by eighth notes (B4, A4, G4), and ending with a dotted quarter note (G4). The guitar fretboard diagram shows the following fret numbers for strings T, A, and B:

T															
A		10	10	8	9	10	10	8	8	10	8				
B												10	8		10

27

Exercise 27 is in 12/8 time. The treble clef staff contains a melodic line starting with a triplet of eighth notes (G4, A4, B4), followed by eighth notes (B4, A4, G4), and ending with a dotted quarter note (G4). The guitar fretboard diagram shows the following fret numbers for strings T, A, and B:

T															
A		10	10	8	9	10	10	8	10	8					
B												8	8		10

28

Exercise 28 is in 12/8 time. The treble clef staff contains a melodic line starting with a triplet of eighth notes (G4, A4, B4), followed by eighth notes (B4, A4, G4), and ending with a dotted quarter note (G4). The guitar fretboard diagram shows the following fret numbers for strings T, A, and B:

T															
A		5	5	8	7	6	8	5	5	5	5	5	5	5	
B											8	6	7		

29

Exercise 29: Treble clef, 12/8 time signature. The melody consists of eighth and quarter notes. The bass staff (T, A, B) contains the following fret numbers: 5, 5, 8, 8-7, 5, 7, 5, 5, 5, 5, 5, 5.

30

Exercise 30: Treble clef, 12/8 time signature. The melody includes a dotted quarter note and eighth notes. The bass staff (T, A, B) contains the following fret numbers: 8, 7, 5, 7, 5, 7, 5-7, 10.

31

Exercise 31: Treble clef, 12/8 time signature. The melody features a dotted quarter note and eighth notes with a wavy line above. The bass staff (T, A, B) contains the following fret numbers: 8, 8, 11, 8.

32

Exercise 32: Treble clef, 12/8 time signature. The melody includes a dotted quarter note and eighth notes with a wavy line above. The bass staff (T, A, B) contains the following fret numbers: 8, 8, 9, 10, 8, 8.

33

Musical notation for exercise 33, measures 1-2. The treble clef staff shows a sequence of notes: a whole rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, and a quarter note E4. The guitar TAB below shows fret numbers: 8, 8, 8, 11, 8, 10, 12.

34

Musical notation for exercise 34, measures 1-2. The treble clef staff shows a sequence of notes: a whole rest, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, and a quarter note E4. The guitar TAB below shows fret numbers: 8, 8, 8, 11, 8, 8.

35

Musical notation for exercise 35, measures 1-2. The treble clef staff shows a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The guitar TAB below shows fret numbers: 8, 10, 8, 10, 11, 10, 8, 10, 8, 11, 8.

36

Musical notation for exercise 36, measures 1-2. The treble clef staff shows a sequence of notes: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The guitar TAB below shows fret numbers: 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 12.

37

Musical notation for exercise 37. The top staff is a treble clef staff in 12/8 time. The bottom staff is a guitar TAB staff with three lines labeled T, A, and B. The TAB staff contains the following fret numbers: 11 10 8 10 8 10 8 (9) 10 8 9 10. There are handwritten annotations: a '4' under the first measure, a 'y' above the first measure, and a 'y' above the eighth measure. Wavy lines are present above the final notes of both staves.

38

Musical notation for exercise 38. The top staff is a treble clef staff in 12/8 time. The bottom staff is a guitar TAB staff with three lines labeled T, A, and B. The TAB staff contains the following fret numbers: 10 (11) 8 8 11 8 11 10 12. There are handwritten annotations: a '3' under the first measure, a '3-3' under the last measure, and a 'y' above the first measure. Wavy lines are present above the final notes of both staves.

39

Musical notation for exercise 39. The top staff is a treble clef staff in 12/8 time. The bottom staff is a guitar TAB staff with three lines labeled T, A, and B. The TAB staff contains the following fret numbers: 3 5 8 5 5 5 8 7 5 7 5 10 8 8 11 8 8. There are handwritten annotations: a '1-1' under the first measure, three square symbols above the eighth measure, and a 'y' above the eighth measure. Wavy lines are present above the final notes of both staves.

40

Musical notation for exercise 40. The top staff is a treble clef staff in 12/8 time. The bottom staff is a guitar TAB staff with three lines labeled T, A, and B. The TAB staff contains the following fret numbers: 8 11 8 10 8 10 10 8 9 10 10. There are handwritten annotations: a '1' under the first measure and a 'y' above the eighth measure. Wavy lines are present above the final notes of both staves.

41

Musical notation for exercise 41. The top staff is a treble clef staff in 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (F4), an eighth note (G4), a dotted quarter note (A4), an eighth note (B4), a dotted quarter note (C5), an eighth note (B4), a dotted quarter note (A4), an eighth note (G4), a dotted quarter note (F4), an eighth note (E4), and a dotted half note (D4). The guitar TAB staff shows the following fret numbers: 8, 10, 8, 10, 8, 8, 10, 8, 10, 10, 10, 8, 10.

42

Musical notation for exercise 42. The top staff is a treble clef staff in 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (F4), an eighth note (G4), a dotted quarter note (A4), an eighth note (B4), a dotted quarter note (C5), an eighth note (B4), a dotted quarter note (A4), an eighth note (G4), a dotted quarter note (F4), an eighth note (E4), a dotted quarter note (D4), an eighth note (C4), and a dotted half note (B3). The guitar TAB staff shows the following fret numbers: 8, 8, 11, 8, 10, 10, 8, 10, 8, 10, 8, 10.

43

Musical notation for exercise 43. The top staff is a treble clef staff in 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (F4), an eighth note (G4), a dotted quarter note (A4), an eighth note (B4), a dotted quarter note (C5), an eighth note (B4), a dotted quarter note (A4), an eighth note (G4), a dotted quarter note (F4), an eighth note (E4), a dotted quarter note (D4), an eighth note (C4), and a dotted half note (B3). The guitar TAB staff shows the following fret numbers: 7, 8, 8, 11, 8, 10, 8, 10, 8, 10.

44

Musical notation for exercise 44. The top staff is a treble clef staff in 12/8 time. The melody starts with a quarter rest, followed by a dotted quarter note (F4), an eighth note (G4), a dotted quarter note (A4), an eighth note (B4), a dotted quarter note (C5), an eighth note (B4), a dotted quarter note (A4), an eighth note (G4), a dotted quarter note (F4), an eighth note (E4), a dotted quarter note (D4), an eighth note (C4), and a dotted half note (B3). The guitar TAB staff shows the following fret numbers: 7, 8, 8, 11, 8, 10, 8, 10, 8, 10.

45

3

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

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

B 8 10 8 10

46

1

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

A 8 9 8 8 10(11)10 8 10

B 8 10 8 10

47

1

T 8 11 8 11 8 10 10

A 8 11 8 11 8 10 10

B 8 10 8 10

48

3

T 10 8 10(12) 8 10 8

A 10 8 10(12) 8 10 8

B 10 8 10(12) 8 10 8

49

Musical score for exercise 49. The top staff is in treble clef with a 12/8 time signature. It begins with a triplet of eighth notes (3) and continues with a melodic line. The bottom staff shows tablature for strings T, A, and B, with fingerings such as 10, 8, 10, 8, 10, 8, 11, 8, 10, 8, 9, 10.

50

Musical score for exercise 50. The top staff is in treble clef with a 12/8 time signature. It begins with a triplet of eighth notes (3) and continues with a melodic line. The bottom staff shows tablature for strings T, A, and B, with fingerings such as 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10.

51

Musical score for exercise 51. The top staff is in treble clef with a 12/8 time signature. It begins with a triplet of eighth notes (3) and continues with a melodic line. The bottom staff shows tablature for strings T, A, and B, with fingerings such as 10, 11, 8, 10, 11, 8, 10, 11, 8, 10, 8, 6, 8, 8, 8.

52

Musical score for exercise 52. The top staff is in treble clef with a 12/8 time signature. It begins with a triplet of eighth notes (3) and continues with a melodic line. The bottom staff shows tablature for strings T, A, and B, with fingerings such as 10, (11), 8, 10, (11), 8, 10, 8, 10, 9, 10, 8, 10, 8, 9, 10.

53

Exercise 53 is in 12/8 time. The treble clef staff contains a melodic line starting with a triplet of eighth notes (F#, G, A) and ending with a dotted quarter note (B). The bass staff shows the corresponding fretting: T (open), A (10), B (11), A (10), G (8), F# (10), E (8), D (10), C (8), B (10), A (8), G (9), F# (10), E (9), D (10).

54

Exercise 54 is in 12/8 time. The treble clef staff contains a melodic line starting with a quarter note (G) and ending with a dotted quarter note (B). The bass staff shows the corresponding fretting: T (open), A (8), B (10), G (8), F# (10), E (8), D (10), C (11), B (10), A (8), G (10), F# (8), E (10), D (8).

55

Exercise 55 is in 12/8 time. The treble clef staff contains a melodic line with a triplet of eighth notes (B, C, D) and ending with a dotted quarter note (E). The bass staff shows the corresponding fretting: T (11), A (10), B (11), A (10), G (11), F# (10), E (11), D (10), C (11), B (10), A (11), G (10), F# (11), E (10), D (11), C (10), B (11), A (10), G (11), F# (10), E (11), D (10).

56

Exercise 56 is in 12/8 time. The treble clef staff contains a melodic line starting with a quarter note (G) and ending with a dotted quarter note (B). The bass staff shows the corresponding fretting: T (0), A (5), B (5), G (8), F# (9), E (8), D (11), C (8), B (10), A (8), G (10), F# (10), E (8), D (8), C (10), B (10), A (10), G (10).

57

Musical notation for exercise 57. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. The melody consists of eighth and quarter notes with various accidentals. The TAB shows fret numbers: 10(11), 8, 8, 11, 8, 11, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10.

58

Musical notation for exercise 58. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. The melody includes triplets and slurs. The TAB shows fret numbers: 7-8, 6, 8, 6, 7, 6, 8, 10, 8, 8, 9, 10.

59

Musical notation for exercise 59. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. Performance instructions include "Pick and release" and "Hold bend". The TAB shows fret numbers: 10(12), 11, (12)10, 8, 10, 10, 8, 9, 10, 8, 8, 9, 7, 8, 10.

60

Musical notation for exercise 60. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. The melody features complex rhythmic patterns and slurs. The TAB shows fret numbers: 10(11), 8, 8, 11, 8, 11, 13, 11, 13, 12, 10, 8, 9, 10, 10, 12, 10, 10, 12, 10.

61

12/8

3

T
A
B

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

62

12/8

2-2

T
A
B

8-9 11 10 8 8 10 10 8 10 10 10 11 8 10

63

12/8

3

T
A
B

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

64

12/8

3

T
A
B

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

65

Musical notation for measure 65. The treble clef staff shows a melodic line in 12/8 time with a key signature of one flat. The bass staff shows fret numbers for the T, A, and B strings. Fingerings are indicated by numbers 1, 4, and 2.

66

Musical notation for measure 66. The treble clef staff shows a melodic line in 12/8 time with a key signature of one flat. The bass staff shows fret numbers for the T, A, and B strings. Chord symbols above the staff are C, C7, G^bdim7, Fm⁶, C, and G⁷. Fingerings are indicated by numbers 1, 2, 3, and 4.

67

Musical notation for measure 67. The treble clef staff shows a melodic line in 12/8 time with a key signature of one flat. The bass staff shows fret numbers for the T, A, and B strings. Chord symbols above the staff are C, C⁷, G^bdim⁷, Fm, C, G¹³, G^b13, and G⁹. Fingerings are indicated by numbers 1, 2, 3, and 4.

68

Musical notation for measure 68. The treble clef staff shows a melodic line in 12/8 time with a key signature of one flat. The bass staff shows fret numbers for the T, A, and B strings. A string 3 (S) marking is present in the bass staff. Fingerings are indicated by numbers 1, 2, 3, and 4.

69

3-3

T
A
B

3-5 3 5 3 5 4 3 6 6 3 3 5 3 5

70

3-3 3-3 3-3 1 2 1 2 1

T
A
B

6-8 6 6 8-10 8 8 11-13 11 11 11 13 12 8 7 6 9 8 7

71

3

T
A
B

3 6 4 6 5 4 3 6 5 3 4 3 6

5 3 5 5 5 3 4

72

3 1 2 1

T
A
B

3 3-5 3 5 3 5 3 3 5 3

5 3 5 4-6 4 5 3 3-5 3

73

3 1 1-1 3-3 1 3 1-1

8 6 8 7 8 6 7 6 8 6 4 5 6 8 6 6 8 6 6 8

74

3

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

75

1

5 8 5 8(10) 8 5 7 5 5 6 7 5 5

76

-3

-10 10 10 8 10 8 10 9 8 11 8 8 8 9 10 8 10 9

77

Musical notation for exercise 77. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. The TAB contains the following fret numbers: -1, -8, 8, 11, 10, 8, 10, 8, 10, 10, 8, 10.

78

Musical notation for exercise 78. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. The TAB contains the following fret numbers: -3, -10, 8, 10, 10, (12), 10, 8, 10, 9, 10, 8, 8, 10, 10, 10.

79

Musical notation for exercise 79. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. The TAB contains the following fret numbers: -3, -10, 8, 10, 10, (12), 10, 8, 10, (12), 10, 8, 10, 8.

80

Musical notation for exercise 80. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a guitar TAB with three lines labeled T, A, and B. The TAB contains the following fret numbers and fingering: 13(15) 11, 13, 12 10, 10, 10 11 12, 10, 10 10 12 14, 12 12 12.

81

Musical score for exercise 81, measures 1-2. Treble clef, 12/8 time signature. The melody features a triplet of eighth notes in measure 1 and another triplet in measure 2. The guitar tablature below shows fret numbers: 10 (11) 8 8 11 8 10 8 10 8 10 8 10 8 10 8 10 10 10.

82

Musical score for exercise 82, measures 1-2. Treble clef, 12/8 time signature. The melody includes a triplet in measure 1 and a wavy line indicating a vibrato or tremolo effect in measure 2. The guitar tablature below shows fret numbers: 10 10 11 8 9 10 8 11 8 10 8 10 (11) 8 8.

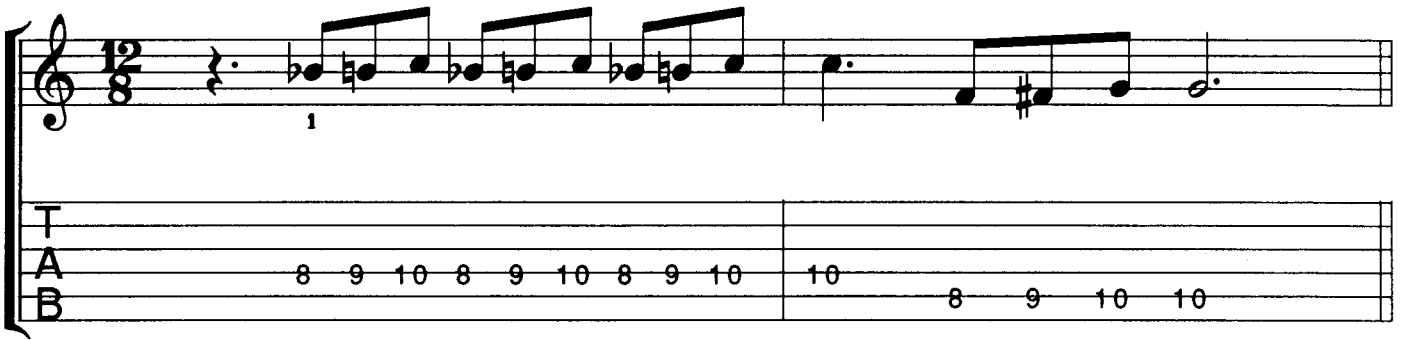
83

Musical score for exercise 83, measures 1-2. Treble clef, 12/8 time signature. The melody features a triplet in measure 1 and a sequence of eighth notes in measure 2. The guitar tablature below shows fret numbers: 10 8 10 10 8 10 9 8 11 8 8 11 8 9 10 9 10 8.

84

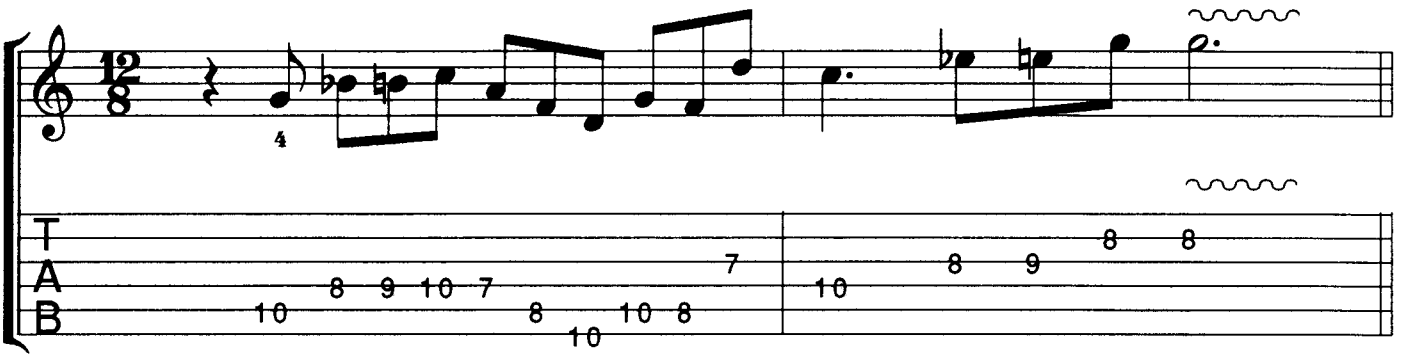
Musical score for exercise 84, measures 1-2. Treble clef, 12/8 time signature. The melody includes a triplet in measure 1 and a sequence of eighth notes in measure 2. The guitar tablature below shows fret numbers: 8 11 10 8 10 8 10 8 10 8 10 8 10 10 10.

85



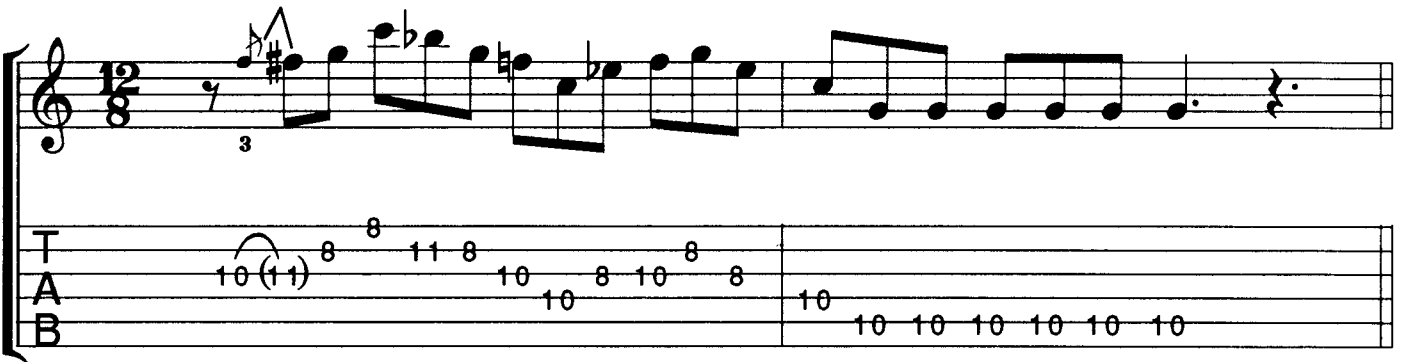
Treble Clef, 12/8 time signature. Melody with slur and '1'.
 T:
 A: 8 9 10 8 9 10 8 9 10
 B: 10 8 9 10 10

86



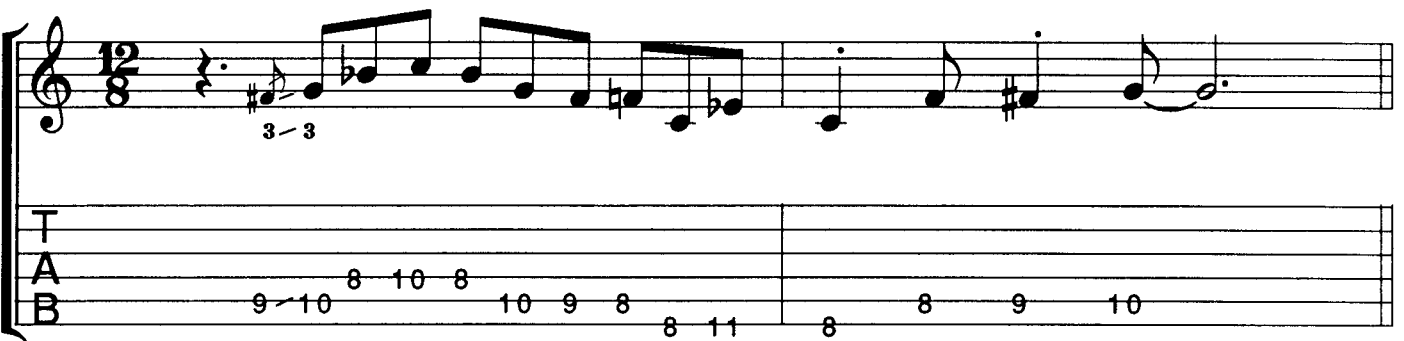
Treble Clef, 12/8 time signature. Melody with slur and '4'.
 T:
 A: 10 8 9 10 7 7
 B: 10 8 9 8 8

87



Treble Clef, 12/8 time signature. Melody with slur and '3'.
 T:
 A: 10 (11) 8 8 11 8 10 8 8
 B: 10 10 10 10 10 10

88



Treble Clef, 12/8 time signature. Melody with slur and '3-3'.
 T:
 A: 9-10 8 10 8
 B: 10 9 8 8 11 8 8 9 10

89

C⁷ C⁷ G⁷

T
A
B

90

C⁷ C⁷ G⁷

T
A
B

91

C⁷ C⁷ G⁷

T
A
B

10

OPEN-STRING

BLUES

TURNAROUND

LICKS



Stevie Ray Vaughan

Photo by Dave Ranney, Wichita Blues Society

92

E E7 A7(b9) Am6 E B7

T
A
B

93

E E7 A9 Am6 E B7

T
A
B

94

E E7 A7(b9) Am6 E B7

T
A
B

95

E E7 A7 E7 B7

T
A
B

96

E E7 A7(b9) Am7 E B7

96

E E7 A7(b9) Am7 E B7

T
A
B

97

E E7 A7(b9) Am7 E B7

97

E E7 A7(b9) Am7 E B7

T
A
B

98

A A7 D7 D#dim7 A E7

98

A A7 D7 D#dim7 A E7

T
A
B

99

A A7 D7(b9) Dm6 A E7

99

A A7 D7(b9) Dm6 A E7

T
A
B

100

D D7 G7 Gm7 D A7

Musical notation for exercise 100. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The melody consists of eighth and quarter notes. The bottom staff is a guitar tablature with six lines labeled T, A, B from top to bottom. Fingerings are indicated by numbers 1-3 on the strings.

101

D D7 G7 Gm7 D A7

Musical notation for exercise 101. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The melody consists of eighth and quarter notes. The bottom staff is a guitar tablature with six lines labeled T, A, B from top to bottom. Fingerings are indicated by numbers 1-3 on the strings.



Muddy Waters

Photo by Doug Fulton

Additional Blues Progressions

Blues progression 1

C7 (I7)	C7 (I7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
F7 (IV7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
G7 (V7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /

Blues progression 2

C7 (I7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
F7 (IV7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
G7 (V7)	G7 (V7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /

Blues progression 3

C7 (I7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
F7 (IV7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
G7 (V7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /

Blues progression 4

C7 (I7)	C7 (I7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
F7 (IV7)	F7 (IV7)	C7 (I7)	C7 (I7)
/ / / /	/ / / /	/ / / /	/ / / /
G7 (V7)	F7 (IV7)	C7 (I7)	G7 (V7)
/ / / /	/ / / /	/ / / /	/ / / /

Blues progression 5

Cm7 (im7)	Cm7 (im7)	Cm7 (im7)	Cm7 (im7)
/ / / /	/ / / /	/ / / /	/ / / /
Fm7 (ivm7)	Fm7 (ivm7)	Cm7 (im7)	Cm7 (im7)
/ / / /	/ / / /	/ / / /	/ / / /
G7 (V7)	Fm7 (ivm7)	Cm7 (im7)	G7 (V7)
/ / / /	/ / / /	/ / / /	/ / / /

Blues progression 6

Cm7 (im7)	Fm7 (ivm7)	Cm7 (im7)	Cm7 (im7)
/ / / /	/ / / /	/ / / /	/ / / /
Fm7 (ivm7)	Fm7 (ivm7)	Cm7 (im7)	Cm7 (im7)
/ / / /	/ / / /	/ / / /	/ / / /
G7 (V7)	A \flat 7 (\flat VI7)	G7 (V7)	Cm7 (im7) G7 (V7)
/ / / /	/ / / /	/ / / /	/ / / / / / / /

Blues progression 7

C7 (I7)	G7 (V7)	F7 (IV7)	F7 (IV7)	C7 (I7)	G7 (V7)	C7 (I7)	F7 (IV7)	C7 (I7)	G7 (V7)
/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /	/ / / /

For best results, learn each progression in several keys. The turnarounds on page 6 may be used to modify these progressions.

Sources for Blues Recordings

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

CADENCE MAGAZINE

Cadence Building
Redwood, NY 13679

DELMARK RECORDS

4121 N. Rockwell
Chicago, IL 60618

ELDERLY INSTRUMENTS

1100 N. Washington
PO Box 14210
Lansing, MI 48901

ROOSTER BLUES RECORDS

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

ROOTS 'N RHYTHM

6921 Stockton Ave.
El Cerrito, CA 94530

ROUNDUP RECORDS

1 Camp Street
Cambridge, MA 02140

101 Blues Guitar Turnaround Licks on tape!

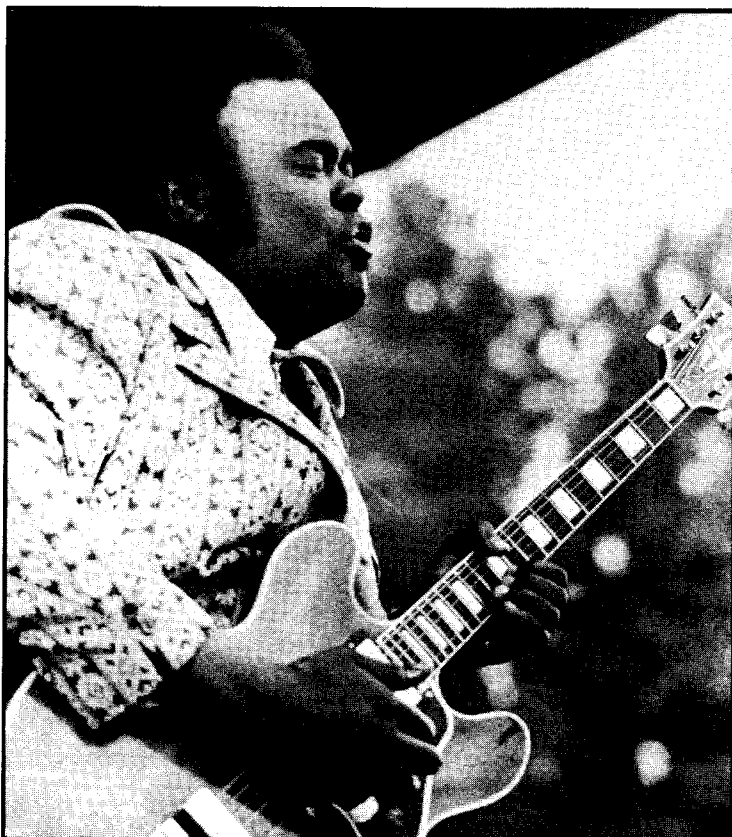
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- Tape includes note-for-note playing of each lick in the book.
- Full band—bass, guitar and drums.
- **Split-track** format isolates guitar licks on one channel with both the bass and drums on the other channel. This format provides several options: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

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

Other Mel Bay Titles by Larry McCabe

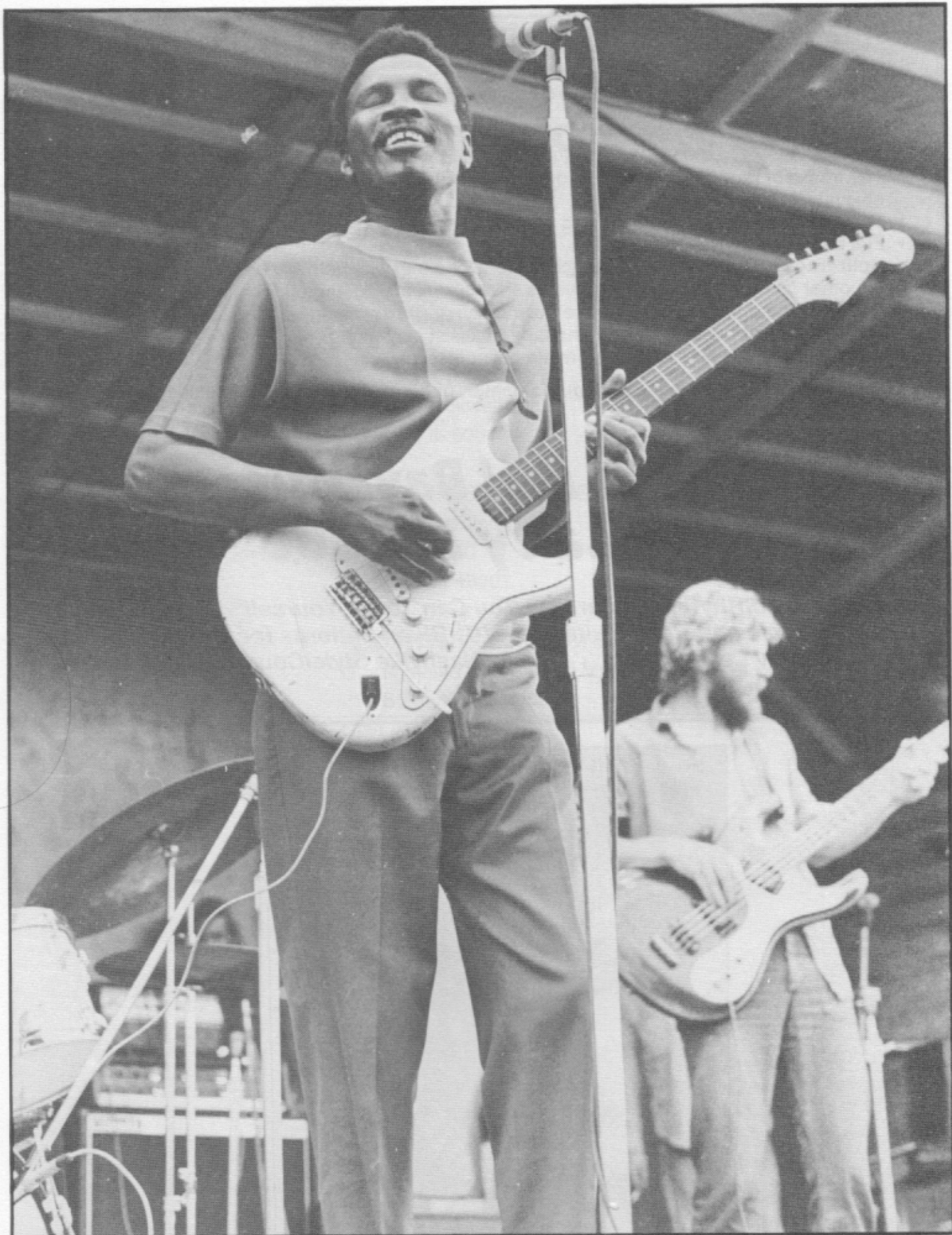
Blues Band Rhythm Guitar
Blues, Boogie and Rock Guitar
Country Lead Guitar

You Can Teach Yourself® Song Writing
101 Blues Patterns for Bass Guitar
101 Nashville Style Country Guitar Licks



Freddie King

Photo by Doug Fulton



Magic Sam and Buffalo Bob Ann Arbor Blues Festival, 1969

Photo by Doug Fulton

GUITAR BOOKS & VIDEOS

METHODS & STUDY BOOKS

The Acoustic Guitar Answer Book—Book
Anyone Can Play Classic Guitar—Video
Anyone Can Play Fingerstyle Guitar—Video
Anyone Can Play Guitar Vol. 1 & 2—Videos
Anyone Can Play Note-Reading Guitar—Video
Anyone Can Play Praise Guitar—Video
Building Guitar Speed—Book
Building Right Hand Technique—Book
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Children's Guitar Method Vol. 1—Book & Tape
Children's Guitar Method Vol. 2—Book
Children's Guitar Method Vol. 3—Book
Classic Guitar Method 1—Book & Tape
Classic Guitar Method 2—Book
Classic Guitar Method 3—Book
Complete Book of Guitar Technique—Book
Complete Book of Harmony, Theory & Voicing—Book
The Complete Carcassi Guitar Method—Book
Complete Guitar Scale Dictionary—Book
Complete Method for Classic Guitar—Book
Complete Method for Modern Guitar—Book
Complete Richard Pick School of Guitar—Book
Complete Johnny Smith Approach to Guitar—Book
Deluxe Fingerstyle Guitar Method Vol. 1 & 2—Books & Tapes
Deluxe Gospel Guitar Method Vol. 1 & 2—Books
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Deluxe Guitar Position Studies—Book
Deluxe Guitar Scale Book—Book
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Guitar Handbook—Book & Tape
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You Can Teach Yourself Country Guitar—Book & Tape
You Can Teach Yourself Folk-Singing Guitar—Book & Tape
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Country Blues Guitar Solos—Book & Tape
Country Lead Guitar—Book & Tape
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Easiest Country Guitar Book—Book
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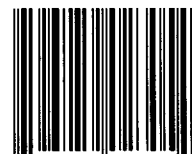
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