

BEYOND BASICS



# ACOUSTIC BLUES GUITAR

KEITH WYATT

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THE ULTIMATE BEGINNER SERIES

BEYOND BASICS

# ACOUSTIC BLUES GUITAR

KEITH WYATT

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## **INTRODUCTION**

Welcome to *Acoustic Blues Guitar*.

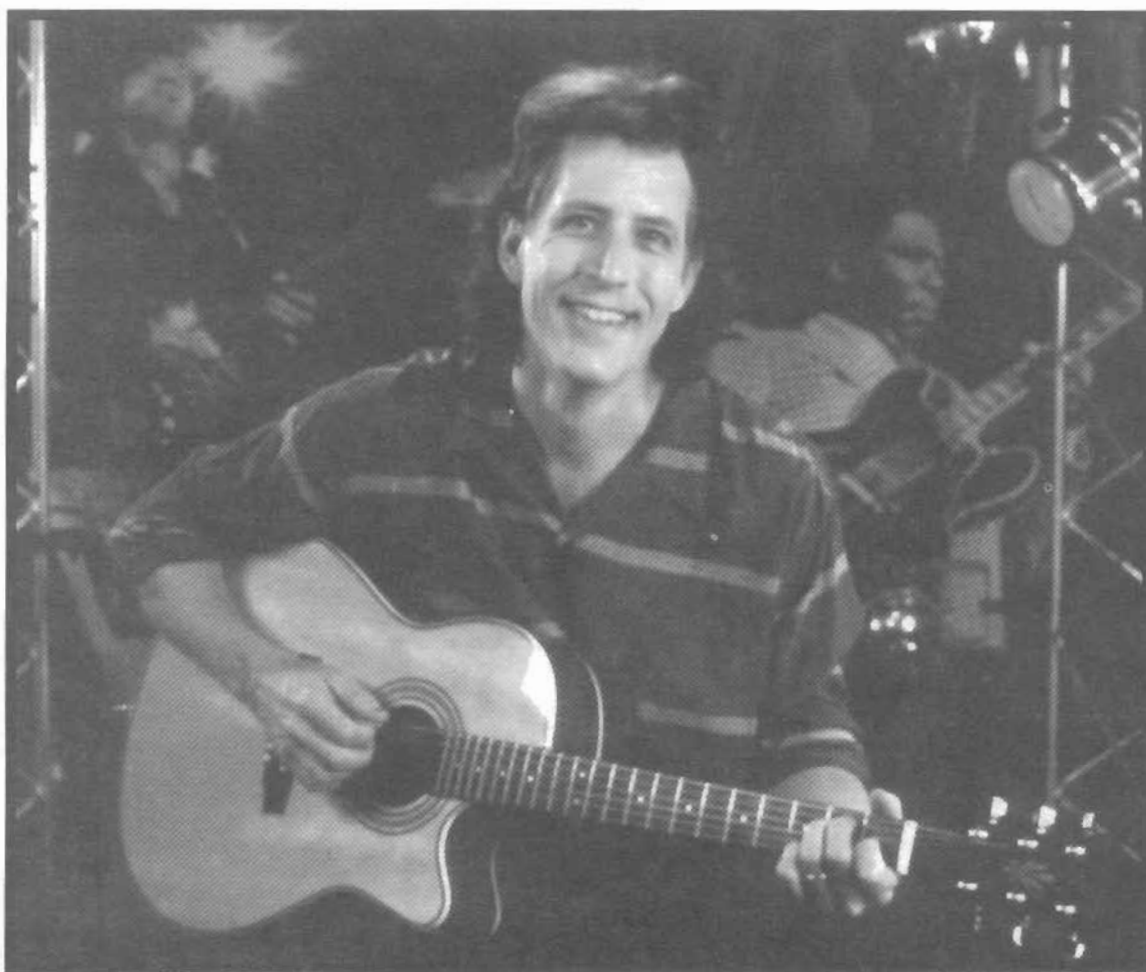
In the 1920's and 1930's, there were some great players, such as Lonnie Johnson, Blind Lemon Jefferson and Robert Johnson. The style and influence of these players established a tradition that to this day still appeals to everyone from casual listeners to professional musicians.

This book presents traditional, roots oriented blues with contemporary training methods that will allow you to immediately understand and apply these useful, versatile concepts to your style.

Section I covers all the basics you will need to know regarding the acoustic blues style: chord shapes, progressions, chord embellishments, strum patterns, bass-lines, the shuffle groove and turnarounds. Section II focuses on solo-style blues guitar, demonstrating musical examples, scales, melodic patterns, licks and fingerpicking.

If you love the blues, have an acoustic guitar and two hands, then you are ready to go to work.





## KEITH WYATT

CD

1

### **SECTION I: INTRODUCTION TO ACOUSTIC BLUES**

This section is designed to provide you with the fundamental tools and techniques needed for the acoustic blues style. Make sure you take the time to learn the examples of basic chord shapes, rhythm patterns, progressions, embellishments, bass-lines and turnarounds in this section before you start on the next section: *Solo Acoustic Blues Guitar*.

Take advantage of the included recording. It will be your guide to interpreting the music examples contained in the book. Remember to tune your guitar to track 2 on the CD before you play with the recording.

## PREFACE

One nice thing about acoustic blues is that you do not need expensive and complicated tools or devices. The main thing you need is a guitar that is set up well. There are a few simple tools and devices that you might like to keep in your guitar case: extra strings, picks, slides (glass or metal) and a capo.

**Strings:** It is amazing what a fresh set of strings can do to bring out the best sound of a guitar. If you play regularly, try not to leave the same set of strings on any longer than a month.

You might want to use light or extra-light strings to reduce muscle fatigue and sore fingertips. Later, lighter strings will enable you to learn the valuable technique of "bending in pitch" a lot sooner. After you learn this technique correctly, you might want to experiment with using heavier strings. Different gauges (thickness) of strings have a different sound quality, and you will need to experiment until you find the sound you like.

**Picking Techniques:** There are different techniques for striking the strings that you should experiment with as you learn the examples in the book:

- Playing fingerstyle (without a pick) produces a warm sound, but it's not as clear and you have to work harder to produce a wide range of volume. This technique is better for solo style where you combine bass-lines and melody.
- Using a pick will give you a wider range of volume and it is easier to play single-note lines and melodies. A pick gives you the option of playing single-note melodies with your fingers and bass-lines with your pick, but you have to train weaker fingers to play fingerstyle melody-lines. Playing fingerstyle with a flat-pick is often called hybrid-picking.
- A thumb-pick is primarily designed for down-strokes to play fingerstyle bass-lines, but they are a little awkward for playing single-note melodies.
- Finger-picks are also available, to be combined with the thumb-pick to get a brighter sound. This technique is used more for banjo than guitar.

The most important thing to consider when choosing a technique is the sound. While you might find one of these techniques easier than the others, you should still practice the technique that will give you the best sound even if it takes a little longer. Flat-picks come in a variety of sizes, shapes and materials that affect the sound and feel. When using a flat-pick, experiment with different thicknesses and different materials to learn their effect on the sound.

# BASICS: OPEN POSITION CHORDS

Acoustic guitar players, in any style, spend most of their time in open position (close to the nut) to make use of the open strings. The open strings resonate more than fretted notes and bring out the richness of the instrument.

CD

3

## Example 1: The E Chord

The first chord is an E major chord and is a triad because there are only three *different* notes in the chord:

E: E    G#    B  
Major Triad: 1    3    5

E

0    0    0

2    3    1

T  
A  
B

0  
2  
1  
2  
2  
0

Make sure that all strings are ringing clearly by placing the fingertips right against the fret. Be careful not to touch the open strings. Do not push so hard that you are cramping your hand. The more developed your calluses are, the less you will need to push to get the right sound.

CD

4

## Example 2: The E7 Chord

In blues, a fourth note is added to the basic triad to create a **dominant 7** chord (indicated as E7). The fourth note is D, which is the  $\flat 7$  interval of E.



**E7: E G# B D**  
 Dominant 7: 1 3 5 b7

The following fingerings are the most common E7 fingerings that apply to the blues:

The image shows three different guitar chord diagrams for E7. Each diagram is a 6-string grid with notes indicated by black dots and fingerings by numbers below. Above each diagram is the label 'E7' and open strings are marked with 'o'.  
 1. Diagram 1: Notes on strings 2, 3, 4, 5. Fingerings: 2, 1. Open strings: 1, 2, 6.  
 2. Diagram 2: Notes on strings 2, 3, 4, 5. Fingerings: 2, 1, 4. Open strings: 1, 2, 6.  
 3. Diagram 3: Notes on strings 2, 3, 4, 5. Fingerings: 2, 3, 1, 4. Open strings: 1, 2, 6.  
 Below the diagrams is a musical staff with a treble clef and a TAB staff. The staff shows the notes for each chord: E7 (E, G#, B, D), E7 (E, G#, B, D), and E7 (E, G#, B, D). The TAB staff shows the fret numbers for each string: 0-0-0-0-0-0, 0-0-0-0-0-0, and 0-0-0-0-0-0.

CD

5 **Example 3: The A Chord**

The following are different fingerings for the A chord. Even though the notes are the same, the choice of fingerings is different.

**A: A C# E**  
 Major Triad: 1 3 5

The image shows four different guitar chord diagrams for the A chord. Each diagram is a 6-string grid with notes indicated by black dots and fingerings by numbers below. Above each diagram is the label 'A' and open strings are marked with 'o'.  
 1. Diagram 1: Notes on strings 2, 3, 4. Fingerings: 2, 1, 3. Open strings: 1, 2, 6.  
 2. Diagram 2: Notes on strings 2, 3, 4. Fingerings: 1, 2, 3. Open strings: 1, 2, 6.  
 3. Diagram 3: Notes on strings 2, 3, 4. Fingerings: 1, 1, 2. Open strings: 1, 2, 6.  
 4. Diagram 4: Notes on strings 2, 3, 4. Fingerings: 1, 1, 1. Open strings: 1, 2, 6.  
 Below the diagrams is a musical staff with a treble clef and a TAB staff. The staff shows the notes for each chord: A (A, C#, E), A (A, C#, E), A (A, C#, E), and A (A, C#, E). The TAB staff shows the fret numbers for each string: 0-0-0-0-0-0, 0-0-0-0-0-0, 0-0-0-0-0-0, and 0-0-0-0-0-0.



CD

## 6 Example 4: The A7 Chord

To turn the A chord into a dominant 7th chord, add the G (b7). There are two places to add a G to the open A chord: either take a finger off the 3rd string to expose the open G, or add the G to the first string.

**A7: A C# E G**  
 Dominant 7: 1 3 5 b7

CD

## 7 Example 5: The B7 Chord

There is one primary fingering used in acoustic blues:

**B7: B D# F# A**  
 Dominant 7: 1 3 5 b7

CD  
8

## Example 6: Combine All Three Chords

Now that we have three chords, we can play a blues. Practice changing from one chord to the other to get used to making the transitions. Later, we will be learning some rhythm patterns that involve these chords.

The diagram illustrates four guitar chord shapes: E7, A7, B7, and E7. Each chord is shown with a fretboard grid, fingerings, and a corresponding musical staff with tablature.

- E7:** Fretboard grid shows notes on strings 2, 3, 1, 4. Fingering: 2, 3, 1, 4.
- A7:** Fretboard grid shows notes on strings 1, 1, 1, 2. Fingering: 1, 1, 1, 2.
- B7:** Fretboard grid shows notes on strings 2, 1, 3, 4. Fingering: 2, 1, 3, 4.
- E7:** Fretboard grid shows notes on strings 2, 3, 1, 4. Fingering: 2, 3, 1, 4.

The musical staff shows the chords in a sequence: E7, A7, B7, E7. The tablature below the staff shows the fret numbers for each chord.

The **blues progression** is a specific pattern of chords that relate to a key. If you play a blues in the key of E, the I chord will be the E7. Two other chords, A7 and B7, are the IV and V chord of the key of E. The Roman numerals I, IV and V identify the relationship of the chords to the notes of the major scale:

<b>E</b>	<b>F#</b>	<b>G#</b>	<b>A</b>	<b>B</b>	<b>C#</b>	<b>D#</b>	<b>E</b>
I	II	III	IV	V	VI	VII	I

The I chord is built on the first note, or root, of the major scale. The A is the IV chord of E because it is built on the 4th note of the E major scale, and B7 is the V chord because it is built on the 5th note of E major.

There are several different blues progressions that are popular, but the one that's the most popular is the "12-bar" blues. The I, IV and V chords are always arranged in the same sequence within these twelve bars.

## E BLUES

The musical notation for the E Blues progression is shown in a 12-bar sequence:

- Bar 1: E7 (I7)
- Bar 2: A7 (IV7)
- Bar 3: E7 (I7)
- Bar 4: B7 (V7)
- Bar 5: A7 (IV7)
- Bar 6: E7 (I7)
- Bar 7: B7 (V7)

### The Key of A

The other common keys that you hear on the acoustic guitar are the "open keys," so called because they use a lot of open strings. The second most common open key is the key of A. The I, IV and V chords in an A blues are A7, D7 and E7. You already know how to play both the A7 and the E7, so the only new chord is D7. You get a D7 by taking an open D triad and lowering the higher octave D to a C:

CD  
9 **Example 7: D and D7 Chords**

<b>D:</b>	<b>D</b>	<b>F#</b>	<b>A</b>	<b>D7:</b>	<b>D</b>	<b>F#</b>	<b>A</b>	<b>C</b>
Major Triad:	1	3	5	Dominant 7:	1	3	5	b7

D	D7
x x o	x x o
1 3 2	2 1 3

Memorize the blues in A using chord symbols and Roman numerals.

## A BLUES

	A7			
	D7		A7	
	E7		D7	
	E7		A7	

### The Key of C

Another common open position key on the guitar is the key of C. The I, IV and V chords in a C blues are: C7, F7 and G7.

CD  
**10 Example 8: C7**

The C7 is a C triad with a B $\flat$  added to the third string:

**C: C E G** Major Triad: 1 3 5      **C7: C E G B $\flat$**  Dominant 7: 1 3 5 b7

CD  
**11 Example 9: F7**

The F7 is an F triad with an E $\flat$  added to the second string:

**F: F A C** Major Triad: 1 3 5      **F7: F A C E $\flat$**  Dominant 7: 1 3 5 b7



CD  
12

## Example 10: G and G7 Chords

There are two common fingerings for G:

**G: G    B    D**  
Major Triad: 1    3    5

G

2 1 3

G

3 2 4

The second example makes it easier to turn the G into a G7. The G7 is a G triad with the first string root lowered to an F:

**G7: G    B    D    F**  
Dominant 7: 1    3    5    b7

G7

3 2 1

Memorize the following blues in C the same way you memorized the other keys. At this point you should be able to hear the similarity between the keys.

## C BLUES

The C Blues progression is shown in 4/4 time across three lines of music:

- Line 1: C7 (I7) - four measures of eighth-note chords.
- Line 2: F7 (IV7) - two measures, then C7 (I7) - two measures of eighth-note chords.
- Line 3: G7 (V7) - one measure, F7 (IV7) - one measure, C7 (I7) - one measure, G7 (V7) - one measure of eighth-note chords.



**ERIC CLAPTON**

Photo Courtesy of Ehet Roberts



# CHAPTER 1: BLUES PROGRESSIONS

CD

13

## Example 11: Bass-Chord Pattern

This first example is a 12-bar blues in E. The rhythm pattern is called the bass-chord accompaniment because you alternate between bass notes and full chords. There are two benefits to this pattern; it brings out the full sound of the instrument and is easier to move from one chord shape to another. Since you only have to play one or two notes for the bass, you have more time to finger the rest of the chord shape resulting in a smoother sounding transition.

hold throughout

CD

14

## Example 12: Blues Progression in E

Play the following blues in E with the recording while employing the bass-chord pattern.

E7  
2314

A7  
1112

E7  
2314

B7  
213 4

A7  
1112

E7  
2314

B7  
213 4

Notice the last chord, B7, is only played on the last two beats of the last measure while all of the other chords have at least one full bar each. This part of the progression is called the *turnaround* because, as the word implies, it turns the progression "around," back to the beginning.

CD

15 **Example 13: Blues in A**

This is the same progression as the previous example but transposed to the key of A. Review the A7, D7 and E7 chords and apply the bass-chord pattern to the following progression. Notice that this example uses the I chord to end the progression. In the previous examples, the V chord was used to “turnaround” the progression back to the beginning.

CD

16 **Example 14: Blues in C**

To transpose the blues progression to the key of C, start by reviewing the C7, F7 and the G7 chords. Now play the following progression using the same bass-chord pattern as the previous examples.



CD

17

**Example 15: The Quick-Change Progression**

The previous examples start off with four bars of the I chord. This is called the "slow-change" blues. A variation on this progression, the "quick-change," is to replace the second bar with the IV chord and return to the I chord in the third bar. The rest of the progression remains unchanged.

Quick-change

The diagram illustrates the "Quick-change" progression in E major, showing three examples of four-bar phrases. Each example includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are represented by diagonal lines on the staff, indicating a steady eighth-note rhythm.

- Example 1:** E7 (2314) | A7 (1112) | E7 (2314) | E7 (2314)
- Example 2:** A7 (1112) | A7 (1112) | E7 (2314) | E7 (2314)
- Example 3:** B7 (2134) | A7 (1112) | E7 (2314) | B7 (2134)





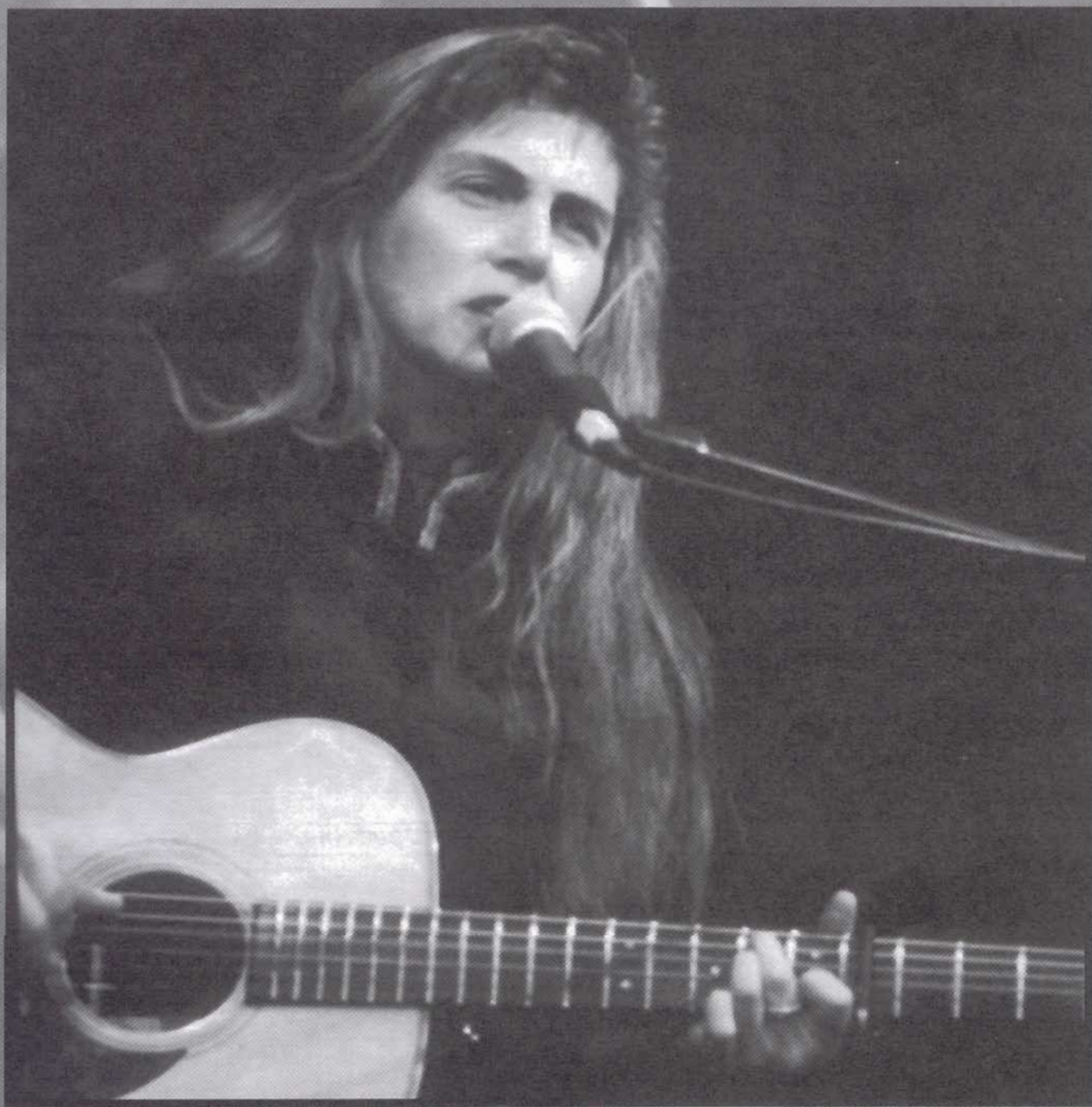


Photo Courtesy of Ebet Roberts

**RORY BLOCK**

## CHAPTER 2: RHYTHM

It's amazing what a little bit of rhythm will do to make those chords sound good; changing the right-hand rhythm pattern while playing the same exact chords covered in the previous chapter. This is how you can start building your rhythm patterns, starting with the full chord shape and breaking them down, bit by bit, to find the melodies.

CD

18

### Example 16: The Shuffle Groove

The rhythm patterns demonstrated throughout this book are called *shuffle grooves*. The shuffle groove is fundamental to blues. The shuffle is a triplet, but played only on the first and third part of the beat, giving it an uneven, lopsided effect.



It is very important to emphasize the **down beat** (the first part of the beat) to give the groove more depth.

A shuffle is usually written in straight eighth notes, and it is left to the player to interpret the feel to have the first half of the beat to be longer than the second.



At the beginning of most songs, you will see an indication such as "shuffle" or "blues feel," or you will see this symbol which tells you to interpret eighth notes with a triplet or "shuffle" feel:





CD

19

**Example 17: Left-Hand Embellishments**

When you embellish a chord by adding or removing notes, you are adding some melodic movement. The following example is an E7 embellished by adding the  $\flat 7$ th (D) to the 2nd string with the 4th finger to create a melody. This, combined with the shuffle groove and the bass-chord strum pattern, can make a simple open chord shape sound like the blues.

Shuffle (♩ = ♩♩)

E7

hold throughout

TAB

3 0 3 0 3 0 3 0

1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

CD

20

**Example 18: A7 Embellishment**

The following example embellishes the A7 chord by creating a melody with the E, F# and G notes on the 1st string. Continue to use the shuffle groove and the bass-chord pattern.

Shuffle (♩ = ♩♩)

A7

hold throughout

TAB

3 0 3 0 3 0 3 0

1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

CD

21

**Example 19: Whole Progression**

The following blues in E incorporates left-hand embellishment and the bass-chord strum pattern. Remember to maintain the shuffle groove throughout.

Since the B7 chord only lasts for one bar, it will sound fine if you just maintain the bass-chord pattern.

Shuffle (♩ = ♩♩)

E7

hold throughout

TAB

3 0 3 0 3 0 3 0

1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0



A7

E7 B7

A7 E7 B7 E

It should sound full, have some groove to it and feel relaxed. If you find yourself tightening up, your right hand struggling or your left hand struggling, just slow it down. Take your time and work on the fingerings.

CD

22

### Example 20: E7 Variation

This embellishment for E7 utilizes the same intervals as the previous A7 embellishment example: the 5th (B), 6th (C#) and b7 (D) on the 2nd string.

Shuffle (♩ = ♪♪)

E7

CD

23

**Example 21: Quick-Change in E**

Apply the previous E7 variation to a quick-change blues progression in E. While this progression can be used to accompany a vocalist or soloist, it can also stand alone as a full solo instrumental. It contains harmonic, rhythmic and melodic movement to provide a full musical statement.

Shuffle (♩ = ♩♩)

**System 1 (Measures 1-4):** E7, A7, E7. Includes 'V' and '□' symbols above the staff.

**System 2 (Measures 5-8):** A7.

**System 3 (Measures 9-12):** E7, B7.

**System 4 (Measures 13-16):** A7, E7, E.

etc.

## CHAPTER 3: BASS-LINES

So far we have looked at chords using melody notes as embellishments. Another way to dress up the chords and link them together is with **bass-runs**. You can approach bass-runs as a variation to the bass-chord pattern by simply adding more bass notes.

### CD 24 **Example 22A: E7 to A7 Bass-line**

The bass-line should lead to the root of the next chord. Notice how the bass notes at the end of the E7 bar sound like they are “stepping up” to the A7 chord.

Shuffle (♩ = ♩♩)

E7 A7

TAB

0 2 3 0 3 0 | 3 2 0 3 2 0 |

### CD 25 **Example 22B: A7 to E7 Bass-line**

There are a couple of choices for bass-lines that lead from A7 to E7. The first choice is to continue the upward movement and jump down to the low E at the beginning of the next bar.

Shuffle (♩ = ♩♩)

A7 E7

TAB

0 2 3 0 2 2 | 2 2 2 3 4 0 |

### CD 26 **Example 22C: Another A7 to E7 Bass-line**

You can also walk straight down from the A7 to the E7.

Shuffle (♩ = ♩♩)

A7 E7

TAB

0 2 3 0 2 2 | 2 2 2 3 2 0 |



CD

27

**Example 22D: B7 to A7 Bass-line**

You can walk up to the B7 from the open A by playing the note in between the open A and the second fret B. Then reverse the pattern from the B7 to the A7. This little walk-up to the B7 is a line you will hear in numerous blues songs.

Shuffle (♩ =  $\overset{\frown}{\text{♩}}$ )

TAB

CD

28

**Example 22E: The Whole Bass-line Progression**

Shuffle (♩ =  $\overset{\frown}{\text{♩}}$ )

hold throughout

TAB

CD

29

**Example 23: The Jimmy Reed Progression**

A lot of people call this the "Jimmy Reed" pattern, named after the immortal Chicago blues guitarist. Jimmy Reed simultaneously played acoustic guitar and harmonica on a neck-rack, kind of a folk style, and wrote many fabulous, influential blues songs.

In spite of its acoustic roots, this pattern is actually the most basic that electric blues players learn today because it leaves room for vocals and other instruments. Play the blues in E with a shuffle groove and use all down strokes.

Shuffle (♩ = ♩♩)

E7

P.M. -----| P.M. -----| etc.

TAB

A7 E7

TAB

B7 A7 E7 B7 E

TAB

Notice how this pattern sounds more "compact and muted" compared to the big, open and ringing sound of the previous progressions. You can accomplish this by **muting** the strings with your right hand, placing it lightly against the strings near the bridge.

CD

30

**Example 24: Up-strokes and Accents**

You can add rhythmic variety and flavor to the groove by occasionally throwing in accented up-strokes. These accents should not interrupt the groove or replace the accents on the down beat.

Shuffle (♩ = ♩<sup>♩</sup>)

E7

P.M. -----

T  
A  
B

0 2 4 4 2 2 4 2

CD

31

**Example 25: Blues Rhythm Lick**

This move is a common blues cliché. Technically, it is the IV chord being thrown in quickly to create more melodic movement. For the open E7 chord, add the A triad by laying your finger across the 2nd, 3rd and 4th strings at the 2nd fret. Follow this move with the same three strings played open, and finish with the E chord.

Shuffle (♩ = ♩<sup>♩</sup>)

E7

V □ □ □ etc.

T  
A  
B

0 2 2 4 4 2 2 0 0 0



CD

32

# Example 26: Full Progression

Apply the previous examples to the following slow-change blues in E.

Shuffle (♩ = ♩<sup>3</sup>)

E7

The first system of musical notation is for a 4/4 shuffle in E major. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is written in eighth notes with a triplet eighth note pattern. The bass line is in a 4/4 shuffle rhythm, consisting of eighth notes. The notation includes a treble staff with a melodic line, a bass staff with a bass line, and a guitar tab below. The guitar tab shows fret numbers for each string. Above the bass staff, there are performance instructions: "P.M." (pick muted) with a dashed line and a vertical bar, and "etc." below it.

A7

The second system of musical notation continues the 4/4 shuffle in E major. The treble staff shows a melodic line with eighth notes and a triplet eighth note. The bass staff shows a bass line with eighth notes. The guitar tab below shows fret numbers. Performance instructions include "P.M." with a dashed line and a vertical bar, and "etc." below it.

E7

B7

The third system of musical notation continues the 4/4 shuffle in E major. The treble staff shows a melodic line with eighth notes and a triplet eighth note. The bass staff shows a bass line with eighth notes. The guitar tab below shows fret numbers. Performance instructions include "P.M." with a dashed line and a vertical bar, and "etc." below it.

A7

E7

B7

E

The fourth system of musical notation concludes the 4/4 shuffle in E major. The treble staff shows a melodic line with eighth notes and a triplet eighth note. The bass staff shows a bass line with eighth notes. The guitar tab below shows fret numbers. Performance instructions include "P.M." with a dashed line and a vertical bar, and "etc." below it.



CD

34

**Example 28**

This quick-change blues in E combines bass-lines to connect the chords and big chord embellishments.

Shuffle ( $\text{♩} = \text{♩} \text{ } \text{♩}$ )

The musical score is presented in four systems, each showing a treble clef staff and a guitar TAB staff. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4 with a shuffle feel, indicated by the notation  $\text{♩} = \text{♩} \text{ } \text{♩}$ .

- System 1:** Chords E7, A7, E7. The TAB staff shows fret numbers: 0, 2, 2, 4, 4, 2, 0, 3, 4 for the first measure; 2, 2, 4, 4, 2, 0, 3, 2 for the second measure; and 2, 2, 4, 4, 2, 2, 2, 0 for the third measure. There are muting (M) and accent (V) markings.
- System 2:** Chord A7. The TAB staff shows fret numbers: 2, 4, 4, 2, 0, 3, 4 for the first measure; 2, 2, 4, 4, 2, 0, 3, 4 for the second measure; and 2, 2, 4, 4, 2, 2, 3, 2 for the third measure. There are muting (M) and accent (V) markings.
- System 3:** Chords E7, B7. The TAB staff shows fret numbers: 2, 2, 4, 4, 2, 2, 2, 0 for the first measure; 2, 0, 4, 4, 2, 2, 4, 1 for the second measure; and 2, 2, 1, 3, 4 for the third measure. There are muting (M) and accent (V) markings.
- System 4:** Chords A7, E7, B7, E. The TAB staff shows fret numbers: 2, 2, 4, 4, 2, 0, 3, 2 for the first measure; 2, 2, 4, 4, 2, 2, 4, 2 for the second measure; 0, 0, 1, 2 for the third measure; and 2, 2, 2, 2, 0, 0, 0, 0 for the fourth measure. There are muting (M), accent (V), and hold markings.

Keep experimenting with each of the elements covered up to this point: chord shapes, progressions, rhythm patterns, melodic embellishments, bass-lines, muting and accents to come up with some of your own ideas. More importantly, you need to listen to other players to hear how they incorporate these ideas. You will notice how songs that might have seemed complicated to you in the past can now be broken down into simpler ideas.



CD

35

**Example 29: Blues in E Turnaround**

So far we've been using one turnaround, a little bass-run up to the B7 chord in the last measure:

Shuffle (♩ = ♩♩)

(E7) B7

hold - 4

TAB

B 0 1 2 2 0 0 2 1

It is quite common to use variations on the last two bars to "turn the progression around" to the beginning. Memorize every turnaround as a lick that you can place at the end of a progression at will.

Shuffle (♩ = ♩♩)

B7 A7

TAB

B 0 2 2 0 2 2 2 2 1 1 1 1 3 4 2 0 0 4 4 2 2 3 4 2

E7 B7 E

TAB

B 0 4 4 3 3 2 2 0 0 1 0 1 2 2 0 2 2 0 0 0 0 0 0 0 0

## CHAPTER 4: BLUES IN A

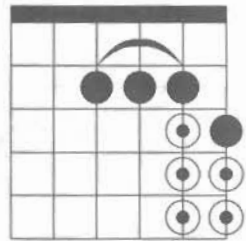
The key of A is probably the second most common guitar key for blues. Now experiment with the following embellishment ideas for both the A7 and D7 chord. The E7 will use the same embellishments used in the key of E.

CD

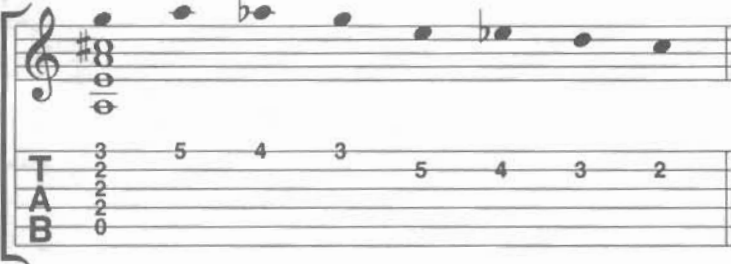
### 36 Example 30A: A7 Embellishments

Hold the A7 fingering with the 1st and 2nd fingers and use the 3rd and 4th fingers to embellish the chord on the 4th and 5th frets of the first two strings.

x o A7



○ = embellishment notes

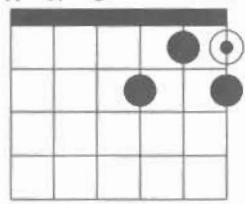



CD

### 37 Example 30B: D7 Embellishments

A simple way to embellish the D7 is to barre the 1st fret on the first two strings with the 1st fingers.

x x o D7

CD

38

## Example 30C: Blues in A

A7 D7 A7

*hold throughout*

TAB

D7

TAB

A7 E7

TAB

D7 A7 E7

TAB





D7

A7 E7

D7/F# A7 E7 A7

**CD**  
**41 Example 31: Blues in A Turnaround**

Here is a simple turnaround for the key of A. Start on the second beat and use the same fingering for each chord while shifting down one fret at a time.

Shuffle (♩ =  $\overbrace{\text{♩} \text{♩} \text{♩}}^3$ )

E7 D7/F# A7 E7 A7

hold throughout



## SECTION II: SOLO ACOUSTIC BLUES GUITAR

This section concentrates on *solo blues guitar style* — the art of playing *unaccompanied* blues guitar. You should still continue to maintain the tools and ideas from Section I as you are learning the following examples. You will soon see how both sections compliment each other.

In the first section, different options for right hand technique were pointed out. Like the first section, the examples on the recording are demonstrated using a flat pick for the bass-notes and single-note leads, while the fingers strike the chords and embellishments. This is called **hybrid-picking**. It is okay to use a thumb-pick, finger-picks or fingers without a pick instead of trying to match the recording.





## CHAPTER 5: BLUES LICKS

A lot of the great single-line solos that you hear are really not as different from the chord parts as you might imagine. When we learn chords and we learn how to embellish chords, we are really creating melodies using notes that belong to the chord as well as notes built around the chord — *scale tones*. Rather than learn scale patterns up and down the neck, as is the custom when learning electric guitar, we will concentrate on the *chord tones* to find out what notes can be used for melody and soloing. The open chords are especially important because they bring out the rich, full character of the acoustic guitar.

CD  
42 **Example 32A: E7 Blues Lick**

If, for example, you want to play a melody or to solo against an E chord, instead of just playing an E scale, try looking at the notes of the chord to see what you can get out of it. The following lick is a very common blues pattern utilizing only the notes of an E7 chord. The trick is to hold the open E7 chord shape while making it sound like a single-note melody.

Shuffle (♩ = ♩♩)

E7

T  
A  
B

CD  
43 **Example 32B: A7 Blues Lick**

While this lick has the same selection of notes as the embellishment examples in the previous section, the technique is slightly different. It uses the open A7 chord shape plus embellishment notes, but it is played as a single-note lead pattern.

Notice the curved line between the third and fourth note. It is called a **slur** and it indicates that the F# on the 2nd fret is to be struck and then “pulled-off” to the open E. This technique adds some swing and phrasing to the lick. The best way to employ this technique is to strike the F# and pull across the string with your 2nd finger, sounding the open E string in the process.

Shuffle (♩ = ♩♩)

A7

T  
A  
B

CD

44

**Example 32C: B7 Blues Lick**

At the B7 chord, notice the single-note pattern that utilizes the right hand only, while the left hand holds the chord shape.

Shuffle (♩ = ♩♩)

B7

hold

T  
A  
B

CD

45

**Example 32D: E7 Lick**

One of the most notable stylistic blues trademarks you can get from a guitar is the bend. Bending is the technique of stretching the string to raise the pitch of a note. You stretch the string by pushing or pulling the string toward a neighboring string. Bending "in pitch" means the note is bent far enough to sound like an accurate note or pitch above the fretted note. In blues, it is also common to use quarter bends, which are only slight bends that add some spice to the fretted note instead of taking it all the way to the next note.

With the exception of the open E, this lick is the same as some of the previous A7 licks. This works because it starts with an E and finishes with E7 chord tones. Notice the quarter bend on the 3rd fret of the 1st string:

Shuffle (♩ = ♩♩)

E7

1/4

3

1/4

3

T  
A  
B

CD

46 **Example 32E: A7 Lick**

This lick actually spells out an **A blues scale**. A single-note scale pattern by itself would normally sound too thin for solo style guitar. Starting the lick with an open A and allowing it to ring throughout makes this single-note pattern sound fuller.

Shuffle (♩ = ♩♩)

A7

TAB

5 3 5 4 3 5 2 5 3 5 5 5 0

CD

47 **Example 32F: Turnaround Variation**

This turnaround should look familiar since it is basically one of the turnarounds from Section I. There is one chord shape that is different from the open chords that we have been using. The primary reason for using a different chord shape like this is that this shape sounds higher and thinner than the open fingering. This allows for more melodic movement and variety. You can label these chords with different names when moving down the fretboard in half steps, but it really isn't necessary. By starting and ending on E, the chords in between sound more like a transition than a series of different chords. It is better to treat this movement as a melodic idea since it doesn't really change the overall chord progression.

E7

x x x

2 1 3

Shuffle (♩ = ♩♩)

E7 B7 E

TAB

4 4 3 3 2 2 0 0 0 0 1 2 0 0 0 0



CD

48

# Example 32G: Whole Progression

Now let's put together all four of the previous licks to create a complete progression.

Shuffle (♩ = ̇♩ ̇♩)

E7 A7 E7

hold throughout

TAB

A7

E7 B7

A7 E7 B7 E

CD

49

**Example 33: More Blues Bass-lines**

Even though the previous example sounds full harmonically and melodically, there is still some empty space. Here is another opportunity to apply bass runs to make it sound like a complete piece of music.

Shuffle (♩ = ♪<sup>3</sup>)

**System 1:** E7, A7, E7

**System 2:** A7

**System 3:** E7, B7

**System 4:** A7, E7, B7, E





**JORMA KAUKONEN**

# CHAPTER 6: BLUES CHORD SOLOING

In order to master the powerful technique of soloing with chords, you need to memorize certain chord inversions. Chord inversions are not only a great way to add melodic movement to your chords, but they also provide valuable visual references that will help you to travel the fretboard.

When you invert a chord, you are actually re-arranging the same notes into a different order. By re-arranging the notes, different notes end up on top of the chords and on the bottom. For example, the order of the notes, from the low string to the high string, of the open E7 is **E-B-E-G#-D-E**. The melody notes are either D or E. The order of the notes of the next inversion, at the 2nd position, is **E-B-D-G#**. This places G# in the melody.

Diagram illustrating two E7 chord inversions:

- Open Position (0 fret):** Notes from low to high string: E, B, E, G#, D, E.
- 2nd Position (2 fret):** Notes from low to high string: E, B, D, G#.

Musical notation and TAB for the inversions:

Musical staff (Treble Clef):

- Open Position: E (open), B (open), E (open), G# (open), D (open), E (open).
- 2nd Position: E (2), B (2), D (2), G# (2).

TAB:

- Open Position: 0 0 0 0 0 0
- 2nd Position: 2 2 2 2 2 2

CD

50

## Example 34: E7 Inversions

Now take this a step further and learn the inversions that will place the remaining notes of the chord in the melody — B, D and the higher octave E. Play the following shapes forward and backward in the order that they occur and it will sound like a scale of chords.

Diagram illustrating six E7 chord inversions:

- Open Position (0 fret):** Notes from low to high string: E, B, E, G#, D, E.
- 2nd Position (2 fret):** Notes from low to high string: E, B, D, G#.
- 3rd Position (3 fret):** Notes from low to high string: E, B, D, G#.
- 5th Position (5 fret):** Notes from low to high string: E, B, D, G#.
- 9th Position (9 fret):** Notes from low to high string: E, B, D, G#.
- 12th Position (12 fret):** Notes from low to high string: E, B, D, G#.

Musical notation and TAB for the inversions:

Musical staff (Treble Clef):

- Open Position: E (open), B (open), E (open), G# (open), D (open), E (open).
- 2nd Position: E (2), B (2), D (2), G# (2).
- 3rd Position: E (3), B (3), D (3), G# (3).
- 5th Position: E (5), B (5), D (5), G# (5).
- 9th Position: E (9), B (9), D (9), G# (9).
- 12th Position: E (12), B (12), D (12), G# (12).

TAB:

- Open Position: 0 0 0 0 0 0
- 2nd Position: 2 2 2 2 2 2
- 3rd Position: 3 3 3 3 3 3
- 5th Position: 5 5 5 5 5 5
- 9th Position: 9 9 9 9 9 9
- 12th Position: 12 12 12 12 12 12



CD

## 51 Example 35: Chromaticism

You can add more melodic options and more tension to dominant chord inversions by taking any inversion up or down a half step, as long as you return to the actual chord. This half step movement is often described as **chromatic movement** or **chromaticism**.

Descending                      Ascending

E7

TAB

4	3	2	0	4	5	6	7
3	2	1	0	3	4	5	6
4	3	2	1	4	5	6	7

CD

## 52 Example 36: Blues Chord Solo 1

This chordal technique is used by country blues guitar players to solo without losing the feel of the rhythm.

Notice how taking this E7 fingering down one fret to Eb7, for the second measure, implies a quick-change progression. Since this fingering omits the root (Eb), it does not clash with the E of the A7 chord. If you compare this Eb7 fingering to A7, you will find that there's only a one note difference; the Bb instead of the A. The Bb is compatible with the A7 chord, thus allowing the Eb7 chord to act as a **substitute**.

Shuffle (♩ = ♩♩)

E7                      A7                      E7

TAB

4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	4	4	4	3	3	2	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	2	2
4	4	4	4	4	4	4	4	3	3	3	3	3	3	3	3	4	4	4	3	3	2	2

E7                      A7                      B7

TAB

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

Musical notation for Example 37A. The top staff shows a blues solo in A major with a shuffle feel. Chords are indicated above the staff: A7, E7, B7, and E. The guitar TAB below shows fingerings for each chord and melodic lines. A triplet of eighth notes is marked with a '3' over it.

CD **53** *Example 37A: A7 Inversions*

Now transpose E7 inversions to A7.

Four guitar diagrams showing A7 chord inversions at different frets:

- 1st fret:** x o A7. Fingering: 1 1 1 2.
- 5th fret:** x o x A. Fingering: 2 1 1.
- 8th fret:** x o x A7. Fingering: 2 1 3.
- 10th fret:** x o x A7. Fingering: 2 1 3.

Musical notation for Example 37B. The top staff shows a blues solo in A major with a shuffle feel, featuring chromatic movement in the A7 chord. The guitar TAB below shows fingerings for each chord. A triplet of eighth notes is marked with a '3' over it.

CD **54** *Example 37B: A7 Inversions with Chromatics*

Musical notation for Example 37C. The top staff shows a blues solo in A major with a shuffle feel, featuring a chord solo turnaround. The guitar TAB below shows fingerings for each chord. A triplet of eighth notes is marked with a '3' over it.

CD **55** *Example 37C: Chord Solo Turnaround*

Apply inversions and chromaticism to a turnaround.

Shuffle (♩ = ♪♩)

Musical notation for Example 37C. The top staff shows a blues solo in A major with a shuffle feel, featuring a chord solo turnaround. Chords are indicated above the staff: E7, B7, and E. The guitar TAB below shows fingerings for each chord and melodic lines. A triplet of eighth notes is marked with a '3' over it.

CD

56

## Example 37D: Blues Chord Solo 2

Notice how the ascending patterns that take you up the fretboard increase the tension and the excitement, while descending patterns tend to decrease the tension and excitement.

Shuffle (♩ = ♩♩)

The musical score is divided into four systems, each with a treble clef staff and a guitar TAB staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system is labeled 'E7' and 'A7'. The second system is labeled 'A7'. The third system is labeled 'E7' and 'B7'. The fourth system is labeled 'A7', 'E7', 'B7', and 'E'. The TAB staff shows fret numbers and string numbers for each note.



CD

57 **Example 37E: Blues Chord Solo 3**

After learning Blues Chord Solos 1, 2 and 3, try combining them in exactly the same order. Chord Solo 3 spends the most time in the higher register of the neck. As a result, the first two solos will sound like they are building to a climax in Solo 3.

Shuffle (♩ =  $\overset{\frown}{\underset{\frown}{\text{♩}}}$ )

**System 1:** E7 A7 E7

**System 2:** A7

**System 3:** E7 B7

**System 4:** A7 E7 B7 E



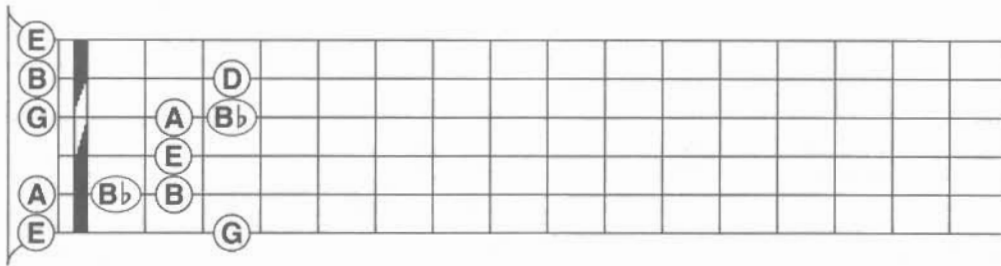


Photo Courtesy of Ebet Roberts

# KEB' MO'

## CHAPTER 7: THE BLUES SCALE

In addition to using chord shapes, there is a more obvious source to help you choose notes that give you the blues sound, *the blues scale*. The blues scale has five notes and an extra note in it that people use a lot. The first five notes of the E blues scale are known as the E minor pentatonic: E-G-A-B-D. The extra note is B $\flat$ , which is technically described as the  $\flat$ 5 or "blues" 5th.



These notes can be found all over the fretboard, but in acoustic blues you will find that a thorough knowledge of the open position will be enough for the majority of your playing. If you want to learn all of the fingerings for the entire fretboard, you might want to check out the UBS Blues Guitar Basics book (UBSBK103CD), available from Warner Bros. Publications.

CD

58

### Example 38A: E Blues Lick 1

Notice the effect of the bends and the shuffle groove, which can be enough to change an otherwise dry sounding scale into a musical statement.

Shuffle (♩ = ♩<sup>3</sup>)

CD

59

### Example 38B: E Blues Lick 2

The combination of hammer-ons and pull-offs give this lick a lot of spice.

Shuffle (♩ =  $\frac{3}{4}$ )

E7

T  
A  
B

CD

60

### Example 38C: E Blues Lick 3

Each slide should be accented "on the beat" to give it more drive.

Shuffle (♩ =  $\frac{3}{4}$ )

E7

T  
A  
B

CD

61

### Example 38D: E Blues Lick 4

Combine the previous licks.

Shuffle (♩ =  $\frac{3}{4}$ )

E7

T  
A  
B



CD

### 62 Example 38E: E Blues Lick 5

The next two licks, played in the low register, are in the style of Chicago blues players like Muddy Waters.

CD

### 63 Example 38F: E Blues Lick 6

Shuffle (♩ = ♩<sup>♩</sup>)

CD

64

**Example 38G: E Blues Lick 7**

You can use the combination of low-note and high-note melodies to create a **call-and-response** effect that is often referred to as **question-and-answer phrasing**.

Shuffle (♩ =  $\frac{3}{4}$ )

The first system of notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with an E7 chord and a quarter note. The second system continues the melody with a quarter note and a triplet. The tablature below shows the corresponding fret numbers and techniques, including triplets and bends.

CD

65

**Example 38H: Double-Stop Turnaround**

The "double-stop" bend during the A7 lick is a little tricky. You need to keep your first finger on the 1st string while the second finger bends the 2nd string slightly. There's a famous tune that uses this lick in the intro called "That's Alright," and it was written by Muddy Waters' guitar player, Jimmy Rogers.

Shuffle (♩ =  $\frac{3}{4}$ )

The first system of notation includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody starts with a B7 chord and a quarter note. The second system continues the melody with a quarter note and a triplet. The tablature below shows the corresponding fret numbers and techniques, including double-stops and bends.

CD

66

**Example 381: A Progression Of Licks**

At this point, you should be able to see how the E blues scale can fit an E7 chord. When playing through a blues progression, you now have to deal with relating the scale to two other chords; in this case, the A7 and the B7. The beauty of the blues scale is that you do not have to play a different scale for each chord.

Shuffle ( $\text{♩} = \text{♩}^{\text{♩}}$ )

The score is divided into four systems, each with a treble clef staff and a TAB staff. The key signature is E major (three sharps).

- System 1:** Labeled E7. It features a shuffle rhythm notation ( $\text{♩} = \text{♩}^{\text{♩}}$ ). The melody includes triplets and quarter notes. The TAB staff shows fret numbers and includes triplets.
- System 2:** Labeled A7. The melody continues with quarter notes and triplets. The TAB staff shows fret numbers and includes triplets.
- System 3:** Labeled E7 and B7. The melody continues with quarter notes and triplets. The TAB staff shows fret numbers and includes triplets.
- System 4:** Labeled A7, E7, B7, and E. The melody continues with quarter notes and triplets. The TAB staff shows fret numbers and includes triplets.





CD

68 **Example 39B**

Now add a melody note on the first and third beats of each measure. You will have to strike the first string with your middle finger while striking the bass note with the pick. This movement is often described as a **pinch**. Be careful not to break tempo, and remember to maintain the palm mute.

Shuffle (♩ = ♪<sup>3</sup>)  
E7

TAB

CD

69 **Example 39C**

Play a melody note on every beat. This pattern alternates between pinching the bass and melody notes on every beat and playing a bass note in between each pinch.

Shuffle (♩ = ♪<sup>3</sup>)  
E7

TAB

CD

70 **Example 39D**

Now play the melody in sync with the bass notes by playing the exact same shuffle in the melody that is in the bass. This is a great exercise of pinches throughout.

Shuffle (♩ = ♪<sup>3</sup>)  
E7

TAB

CD

71

### Example 39E

Play the melody note on the opposite part of the beat as the bass notes. When played correctly, placing a melody note in between the uneven bass notes will sound like a solid triplet.

Shuffle (♩ = ♩♩♩)

E7

P.M. -----

T  
A  
B

CD

72

### Example 39F

Alternate between placing melody notes *on the beat* with the bass notes and *off the beat* in between the bass notes.

Shuffle (♩ = ♩♩♩)

E7

P.M. -----

T  
A  
B

T  
A  
B



CD

73

**Example 39G**

Now let's replace the one-note pattern in the melody with an E blues scale in open position.

Shuffle (♩ =  $\frac{3}{4}$ )

E7

TAB

CD

74

**Example 39H**

Gradually incorporate the E blues licks from Chapter 8.

Shuffle (♩ =  $\frac{3}{4}$ )

E7

\*P.M. throughout

TAB

\*Bass only.

CD

75

### Example 391 : Muddy Waters Progression

A great way to sum it all up is with this “Muddy Waters-style” progression. While Muddy Waters didn’t invent this style, he did popularize it. Make sure you practice this progression very slowly to memorize which melody notes are on the beat and which notes are in between.

Shuffle (♩ =  $\frac{3}{4}$ )

CD

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### Example 39J: Muddy Waters Turnaround

All this progression needs is a great turnaround like this:

Shuffle (♩ =  $\frac{3}{4}$ )



# CHAPTER 9: PUTTING IT ALL TOGETHER

It is important to finish by using progressions to apply the ideas and concepts that have been discussed throughout this book: the shuffle groove, bass/chord patterns, embellishments, bass-lines, accents, muting and turnarounds.

CD

77

## Example 40

This progression is a quick-change blues in E. Fullness will come from emphasizing the bass-line. Remember to hold the chord shapes as you play the melody. Do not try to finger the melody-line one note at a time. Notice the variations between the two choruses (repeats). These variations are improvisations that will keep the progressions interesting.

Shuffle (♩ =  $\frac{3}{4}$ )

E7 A7 E7

\*All downstemmed notes P.M.

A7

E7 B7

A7 E7 B7

TAB

E7 A7 E7

TAB

A7

TAB

E7 B7

TAB

A7 E7

TAB

rit.

CD

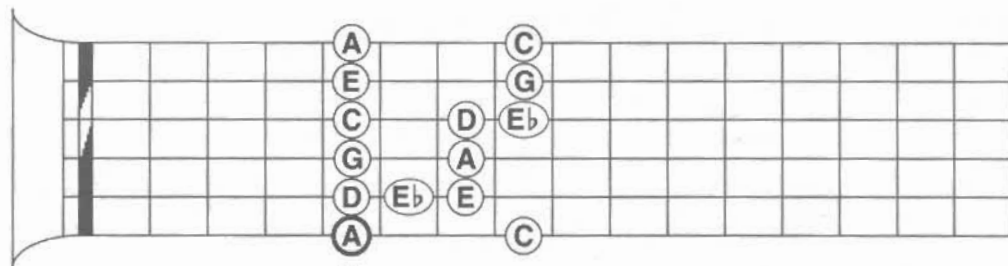
78

**Example 41**

This example is a lick-oriented blues in A. It starts off with a two bar intro that is actually a turnaround. It is very common to use a turnaround for the intro since the turnaround's main function is to lead to the beginning of the progression.

The shuffle feel in this example should be very strong. At first it will be a little tricky to maintain the shuffle, since there is a variety of rhythms found in both the bass and melody. Make sure you play the example slowly at first. Do not increase the speed until you are certain that you are playing the correct rhythm for each note.

The intro lick in the first measure is based on the same blues scale fingering covered in Chapter 8, except it is played in the key of A. In the key of E, open strings are an important part of the fingering. In the key of A, your first finger has to play all of the notes that you originally learned to play as open:

**The A Blues Scale**

Fingering: 1 2 3 4

Shuffle ( $\text{♩} = \text{♩} \text{♩}$ )



A7 D/F# A7

TAB

2 5 3 3 0 0 0 0 0 0 1 2 2 2 3 4 0 0 0 0 0 0 0 0

D/F#

TAB

2 3 4 4 5 5 3 3 1 3 0 0 0 0 0 0 0 0 0 0

A7

TAB

3 3 1 3 0 5 3 2 0 3 1 2 0 0 0 0 0 0

E7 D/F#

TAB

2 0 5 2 0 2 2 3 4 0 0 1 0 3 0 3 1 0 0 2 2 2 2 2 3 4

A7

TAB

5 5 5 5 5 5 5 5 5 5 5 0 2 3 2 0

CD

79

**Example 42**

This entire example can be played using only a flat pick. This progression would be a great exercise to experiment with different right-hand techniques.

The first three measures of the intro start with the E7 chord and shifts down chromatically (in 1/2 steps) until the chords resolve on the next inversion, down in the open position. Measures 4 and 5 are a turnaround in E.

It is important to hold the necessary chord shapes and maintain a strong shuffle groove throughout the progression.

Shuffle (♩ =  $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$ )

**System 1:** E7 Eb7

**System 2:** D7 E E7 Eb7 D7 E B7

**System 3:** E A7 E7

**System 4:** A7

**TAB:** The tablature provides fret numbers for each string (1-6) and includes techniques such as triplets (3) and chromatic slides (indicated by a diagonal slash).

E7

TAB

A7

E7 Eb7 D7 E7

rit.

TAB



Photo Courtesy of Ebet Roberts

# TAJ MAHAL



## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String ⑥, 3rd Fret    String ⑤, 12th Fret    A "C" Chord    C Chord Arpeggiated  
String ④, 13th Fret    String ③, 0

## ARTICULATIONS

**HAMMER ON:** Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

**PULL OFF:** Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

**LEGATO SLIDE:** Play note and slide to the following note. (Only first note is attacked).

**PALM MUTE:** The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

## BENDING NOTES

**HALF STEP:** Play the note and bend string one half step.\*

**WHOLE STEP:** Play the note and bend string one whole step.

**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.

## RHYTHM SLASHES

**STRUM INDICATIONS:** Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

**INDICATING SINGLE NOTES USING RHYTHM SLASHES:** Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

**ACCENT:** Notes or chords are to be played with added emphasis.

**DOWNSTROKES AND UPSTROKES:** Notes or chords are to be played with either a downstroke

(▣) or upstroke (▽) of the pick.

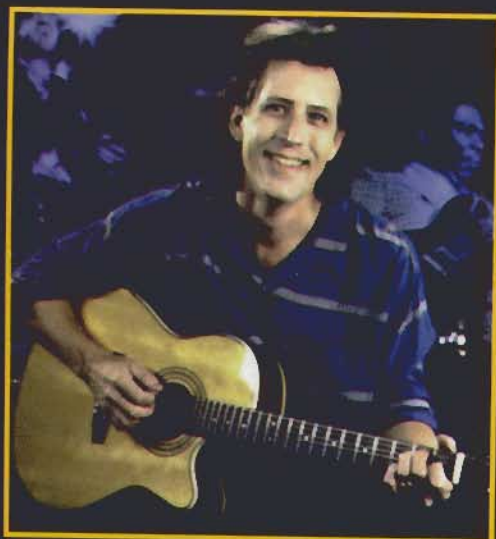
\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

\*\*By Kenn Chipkin and Aaron Stang

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KEITH WYATT



**KEITH WYATT** has been teaching, performing, and recording for over 20 years. He joined the staff at the Guitar Institute of Technology in 1978 and became director of curriculum in 1987. Popular videos by Keith include: *Guitar Basics*, *Blues Guitar*, *Rockin' the Blues*, *Solo Acoustic Blues Guitar*, *Acoustic Slide Guitar*, and *Electric Slide Guitar*. He is also the author of numerous magazine columns, articles, instructional books and audio tapes, and conducts seminars all over the world.

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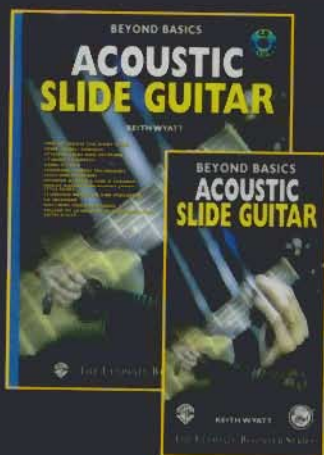
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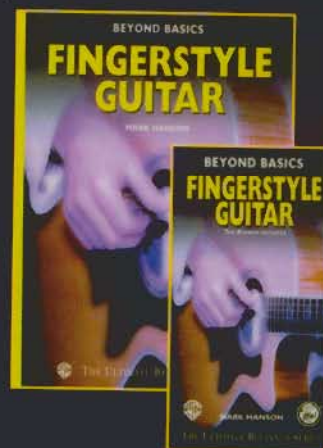
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