

STEVE TROVATO'S BLUES LEAD GUITAR

How to use this Book

Develop your own lead guitar voice by learning to play transcribed solos and create your own blues solos from the hundreds of licks, concepts, and techniques in this DVD and Book. You'll also learn 18 full length solos in the style of blues greats such as Stevie Ray Vaughan, Albert Collins, Eric Clapton, B.B. King, Jimi Hendrix, and Albert King. Solos are presented in various feels, tempos, keys, and written in both TAB and notation. You will also learn to play over some of the most popular blues rhythmic styles including:

- The Medium Blues Shuffle (ala Stevie Ray Vaughan)
- Straight 1/8 Blues Rock (ala Albert Collins)
- The Blues/Rock Shuffle (ala Eric Clapton)
- The Uptown/Jump Blues (ala B.B. King)
- The Slow Blues (ala Jimi Hendrix)
- The Mambo Blues (ala Albert King)

This book is presented in two sections:

SECTION ONE:

Section one may be used as a handy reference guide for basic blues guitar devices such as the blues form, blues feels, and the blues progression. Also included are essential blues guitar techniques such as: bending, slides, pull off's, hammer on's, vibrato, trills, the blues rake, double stops and all the scale patterns necessary to play blues guitar including the minor pentatonic, the major pentatonic, and the blues scale.

SECTION TWO:

In section two you'll learn individual blues licks and phrases as well as full length solos in the style of some of the world's greatest blues guitarists including Stevie Ray Vaughan, Albert Collins, Eric Clapton, B.B. King, Jimi Hendrix, and Albert King. The ideas and concepts presented in the solos and licks by these 6 "heavy hitters" will give you an arsenal of ideas necessary to create your own solos.

A Brief History of the Blues as a Style

When most people think of Blues guitar we think of greats such as Eric Clapton, B.B. King, Stevie Ray Vaughan, and Jimmy Page but let's look back to the beginning to see where it all comes from. Blues guitar as a style is an outgrowth of the work song and field holler traditions of the African slaves at the turn of the 19th Century. Africans were captured and brought to America against their will. They were sold to plantation owners and put to work as common workers. Their job was to clear the land to prepare it for an incoming railroad system being built throughout the American south. Chained together in groups of 4 or 5, they would be brought to a location and made to work from dawn until dusk 6 days per week. Their pay would be about 25 cents a day. Slaves were watched closely to prevent escape and were not permitted to speak because plantation owners feared escape plots were being hatched. They were however permitted to sing. To pass the time slaves would sing for hours on end.

Their work was hard and to conserve energy their songs needed to be short. They also followed the African tradition of Call and Response, where slaves would sing back and fourth to each other, usually with a leader singing a short phrase and a group answering it in unison. This Call and Response tradition has become one of the backbones of the blues.

As railroads were beginning to be seen crossing the southern countryside, the southern field workers would hear the train wheels clacking over the gaps in the tracks. This sound was heard as a musical rhythm by early slave musicians and they began using it as a rhythmic device in their songs. This rhythmic feel was to become what is known the Blues or "Shuffle" feel that we know today. This feel along with call and response have become the essence of blues. In this book we will concentrate on these two essential elements as they are used in blues guitar.

CHAPTER 1: THE MEDIUM SHUFFLE

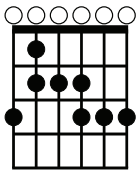
(In The Style Of Stevie Ray Vaughan):

Stevie Ray Vaughan was one of the most influential guitarists of the 20th century. He brought the blues back into mainstream popularity with his ferocious playing, good songwriting and vocals. Some of his hits songs were Pride & Joy, Texas Flood, and Crossfire.

OBJECTIVE:

- Learn how to solo over the blues shuffle in the key of E.
- Learn how to play a pattern for the blues scale in the key of E.
- Learn to play 13 blues licks in the style of Stevie Ray Vaughan.
- Learn to play solos in the style of Stevie Ray Vaughan.
-

Scale pattern used in this chapter:



Musical notation for the E blues scale pattern in 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is written as a single melodic line with sixteenth notes. The notes are E (open), G# (2nd fret), A (2nd fret), B (2nd fret), C# (3rd fret), and D# (3rd fret). The pattern is repeated twice, with a triplet of eighth notes at the end of the second measure.

L.H. 0 3 0 1 2 0 2 0 2 3 0 3 0 3

TAB: 0 3 0 1 2 0 2 0 2 3 0 3 0 3 (3)

Here's 13 great blues licks in the style of Stevie Ray Vaughan:

SRV Lick 1:

This example uses the concept of double stops. Play the second string at the fifth fret together with the first string open. Strum using downstrokes with a strong shuffle feel.

Musical notation for SRV Lick 1 in 4/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lick is written as a single melodic line with eighth notes. The notes are E (open), G# (2nd fret), A (2nd fret), B (2nd fret), C# (3rd fret), and D# (3rd fret). The pattern is repeated twice, with a triplet of eighth notes at the end of the second measure.

E7

TAB: 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

SRV Solos #1-3:

Below are 3 solos using the 1x12 concept in the style of Stevie Ray Vaughan. Each solo incorporates one or more of the licks discussed in this chapter.

SOLO 1

Swing (Shuffle) Feel ♩ = 100 (♩ = ̇̇̇̇)



Sheet music for Solo 1, first system. It features a treble clef with a 4/4 time signature and a key signature of one sharp (F#). The melody consists of eighth notes with slurs and accents. Below the staff is a guitar tablature with fret numbers (0, 5, 3) and slash marks indicating bends or slurs.



Sheet music for Solo 1, second system. It includes a bass clef and a double bar line. The melody continues with various rhythmic patterns and slurs. The guitar tablature below shows fret numbers (2, 0, 2) and slash marks.



Sheet music for Solo 1, third system. It features a treble clef and a 4/4 time signature. The melody includes slurs and accents. The guitar tablature below shows fret numbers (0, 5, 2, 0, 2) and slash marks.



Sheet music for Solo 1, fourth system. It features a treble clef and a 4/4 time signature. The melody includes slurs and accents. The guitar tablature below shows fret numbers (3, 0, 2, 0, 2) and slash marks.

CHAPTER 2 FUNKY STRAIGHT EIGHTHS

(In The Style Of Albert Collins)

Albert Collins was known as “The Ice Man” for his emotional and fierce guitar playing. His songs include *Frosty*, *Get Your Business Straight*, and *Don’t Lose Your Cool*.

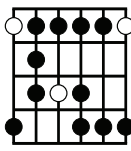
Objective:

- Learn how to solo over a funky blues in the key of C.
- Learn how to play a pattern for the blues scale and the major pentatonic in the key of C.
- Combine the Major Pentatonic Scale with the Blues Scale to create new sounds.
- Learn to play 17 blues licks in the style of Albert Collins.
- Learn to play solos in the style of Albert Collins.

Scale patterns used in this chapter.

C Blues Scale

8 fr.



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

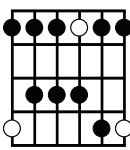
T 8 11 8 11 8 11 (11)

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

B 8 11 8 9 10

C Major Pentatonic Scale

5 fr.



4 1 3 1 3 1 3 1 4 1 4

T 8 5 8

A 5 7 5 7 5 8 5 8

B 8 5 7 5 7 5 8

ALBERT COLLINS SOLOS #1-3:

Below are 3 solos using the 1x12 concept in the style of Albert Collins. Each solo incorporates one or more of the licks discussed in this chapter.

SOLO 1

♩ = 88



Musical notation for Solo 1, first system. The staff shows a melodic line in 4/4 time with a tempo of 88. The guitar tablature below the staff includes fret numbers and techniques such as bends and triplets. The key signature has one flat (Bb).

F7



C7



Musical notation for Solo 1, second system. The staff continues the melodic line. The guitar tablature includes fret numbers and techniques. The key signature has one flat (Bb).

G7



F7



C7



G7



Musical notation for Solo 1, third system. The staff concludes the melodic line. The guitar tablature includes fret numbers and techniques. The key signature has one flat (Bb).

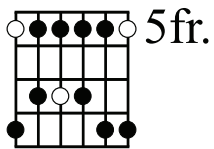
CHAPTER 3: BLUES/ROCK (In The Style Of Eric Clapton):

Eric Clapton’s career has spanned 50 years. He emerged as one of the top blues/rock guitarists in the 1960’s with his band Cream. Moving through the decades, with dozens of albums and several hit songs he has become a fixture in blues as both a performer and historian.

Objective:

- Learn to solo over blues/rock shuffle in the key of A.
- Learn a pattern for the blues scale in the key of A.
- Learn how to play short repetitious blues phrases.
- Learn to use the technique of hammer-on’s and pull off’s in blues soloing.
- Learn how to play “in the pocket.”
- Learn how to sequence the minor pentatonic scale to create blues/rock runs.
- Learn to play 11 blues licks in the style of Eric Clapton.
- Learn to play solos in the style of Eric Clapton.

Scale pattern used in this chapter:



Eric Clapton Solos #1-3:

Below are 3 solos using the 1x12 concept in the style of Eric Clapton. Each solo incorporates one or more of the licks discussed in this chapter.

SOLO 1

Swing (shuffle) feel ♩ = 88 (♩ = ♩♩)

A7







D7







A7



E7







D7



A7



E7







CHAPTER 4: UPTOWN/JUMP BLUES

(In The Style Of B.B. King):

B.B. King is probably the most beloved blues singer of all time. He has been inducted into the Rock and Roll Hall of Fame and won several grammy awards. His sweet lyrical guitar playing has become one of the most recognizable sounds in blues.

Objective:

- Learn how to play a blues shuffle in the key of G.
- Learn a pattern for the blues scale and for the major pentatonic scale.
- Learn to combine the blues scale and the major pentatonic scale to create blues ideas.
- Learn the B.B. King signature Gliss.
- Learn 11 blues licks in the style of B.B. King.
- Learn to play solos in the style of B.B. King.

Scale pattern used in this chapter:

The G major Pentatonic Scale (with position shift) in the 7th position:

7fr.

L.H. 4 1 3 1 3 1 1 3 1 3

T 10 7 9 7 9 8 10 12 10 12 (12)

A

B

The G Blues Scale in the 10th position.

10fr.

L.H. 1 4 1 2 3 1 3 1 1 2 3 1 3

T 10 13 10 11 12 10 12 11 13 14 15 13 15

A

B


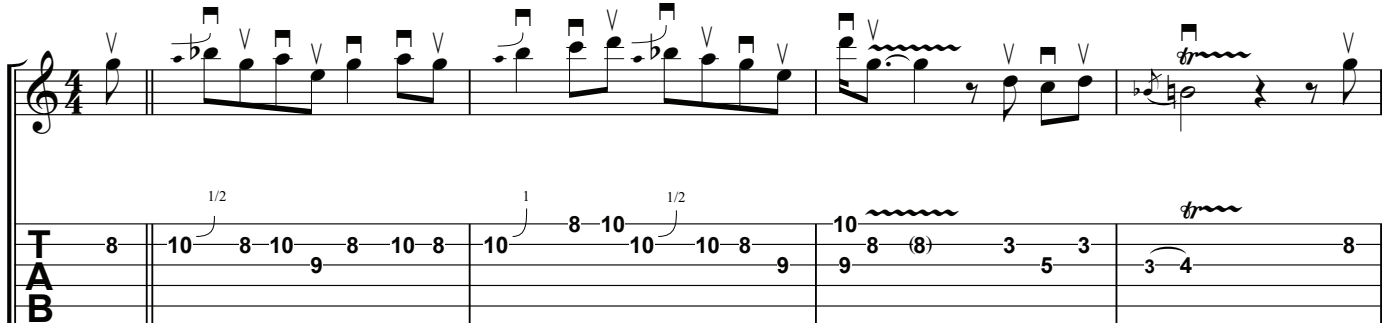
B.B. King Solos #1-3:

Below are 3 solos using the 1x12 concept in the style of B.B. King. Each solo incorporates one or more of the concepts and licks discussed in this chapter.

SOLO 1


Swing (Shuffle) Feel ♩ = 100 (♩ = ♩³)

G7


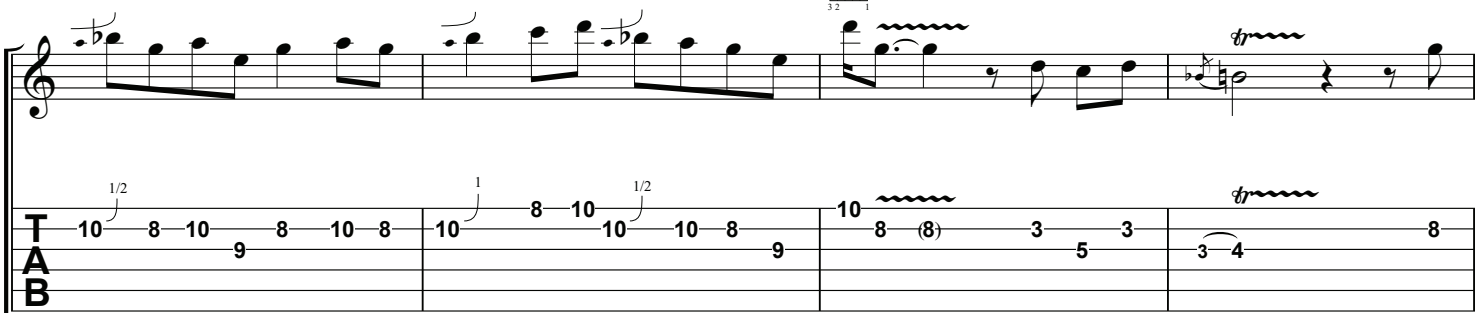



TAB

C7




G7





TAB


D7




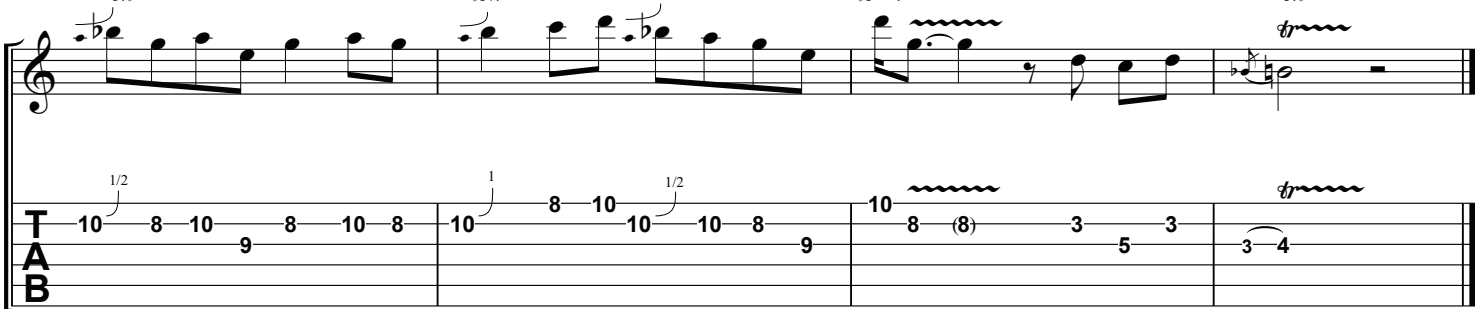
C7



G7



D7

TAB

CHAPTER 5: SLOW BLUES

(In The Style Of Jimi Hendrix):

Jimi Hendrix is one of the best known and most influential blues/rock guitarists of all time. He added a rock guitar element to traditional blues creating a new aggressive and raw style.

Objective:

- Learn how to play a slow blues in the key of A.
- Learn two patterns for the blues scale in the key of A. (Pattern 4 and 5)
- Learn about bending notes, the blues rake, and the Hendrix signature gliss.
- Learn how to use phrase repetition to create great blues riffs.
- Learn to play 12 blues licks in the style of Jimi Hendrix
- Learn to play solos in the style of Jimi Hendrix

Scale pattern used in this chapter:

The A blues scale in the 5th position (Pattern 4)

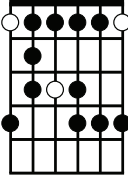


Diagram showing the A blues scale in the 5th position on the guitar fretboard. The scale is played across frets 5 to 8 on strings 1 through 6.

Musical notation for the A blues scale in the 5th position (Pattern 4) in 4/4 time. The scale is shown in treble clef with a key signature of one sharp (F#). The notes are: A5 (open), B5 (2), C#5 (3), D5 (4), E5 (5), F#5 (6), G5 (7), A5 (8). The notation includes a left-hand fingering line (L.H.) and a tablature line (TAB) with fret numbers and bends (V).

L.H. 1 4 1 2 3 1 3 1 3 4 1 4 1 4

TAB: 5 8 5 6 7 5 7 5 7 8 5 8 5 8 (8)

The A blues scale in the 7th position (Pattern 5)

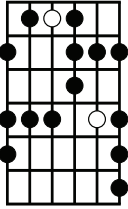


Diagram showing the A blues scale in the 7th position on the guitar fretboard. The scale is played across frets 7 to 12 on strings 1 through 6.

Musical notation for the A blues scale in the 7th position (Pattern 5) in 4/4 time. The scale is shown in treble clef with a key signature of one sharp (F#). The notes are: A7 (open), B7 (2), C#7 (3), D7 (4), E7 (5), F#7 (6), G7 (7), A7 (8). The notation includes a left-hand fingering line (L.H.) and a tablature line (TAB) with fret numbers and bends (V).

L.H. 1 4 1 2 2 1 3 1 3 4 4

TAB: 7 10 7 8 9 8 10 8 10 11 12

Jimi Hendrix Solos #1-3:

Below are 3 solos using the 1x12 concept in the style of Jimi Hendrix. Each solo incorporates one or more of the licks discussed in this chapter.

SOLO 1

Slow 12/8 feel ♩ = 66 (♩ = ♩³)



Musical notation for Solo 1, featuring a treble clef staff and a guitar TAB staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The solo consists of four measures. The first measure contains a quarter note chordal lick with an A7 chord diagram above it. The second and third measures feature eighth-note triplets with a '3' below them. The fourth measure contains a quarter note chordal lick with an A7 chord diagram above it. The TAB staff shows fret numbers: 8, 8, 8, 8 in the first measure; 5, 8, 5, 7, 5, 8, 5, 7, 7, 5, 7 in the second; 5 in the third; and 10, 8, 10, 8, 10 in the fourth. There are also some wavy lines in the TAB staff indicating bends or vibrato.



Musical notation for Solo 2, featuring a treble clef staff and a guitar TAB staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The solo consists of four measures. The first measure contains a quarter note chordal lick with a D7 chord diagram above it. The second and third measures feature eighth-note triplets with a '3' below them. The fourth measure contains a quarter note chordal lick with an A7 chord diagram above it. The TAB staff shows fret numbers: 8, 8, 8, 8 in the first measure; 5, 8, 5, 7, 5, 8, 5, 7, 7, 5, 7 in the second; 5 in the third; and 10, 8, 10, 8, 10 in the fourth. There are also some wavy lines in the TAB staff indicating bends or vibrato.



Musical notation for Solo 3, featuring a treble clef staff and a guitar TAB staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The solo consists of four measures. The first measure contains a quarter note chordal lick with an E7 chord diagram above it. The second and third measures feature eighth-note triplets with a '3' below them. The fourth measure contains a quarter note chordal lick with an E7 chord diagram above it. The TAB staff shows fret numbers: 8, 8, 8, 8 in the first measure; 5, 8, 5, 7, 5, 8, 5, 7, 7, 5, 7 in the second; 5 in the third; and 10, 8, 10, 8, 10 in the fourth. There are also some wavy lines in the TAB staff indicating bends or vibrato.

CHAPTER 6: MAMBO BLUES

(In The Style Of Albert King):

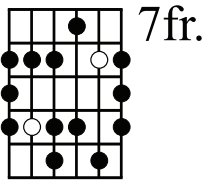
The aggressive, huge sound of the Albert King is instantly recognizable. He was known as the "Velvet Bulldozer." His hit songs include "Crosscut Saw", "Blues Power" and "Born Under A Bad Sign."

Objective:

- Learn to play a Mambo Blues feel in the key of G.
- Learn a pattern for the blues scale in the key of G.
- Learn to borrow notes from other patterns to create blues licks.
- Learn the Albert King signature gliss. and vibrato.
- Learn to play 10 blues licks in the style of Albert King
- Learn to play solos in the style of Albert King

Scale patterns used in this chapter:

G Blues Scale (Pattern #1)



7fr.

4/4

V V V V V V V V V

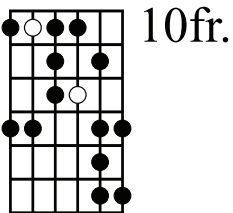
L.H. 3 1 3 4 1 4 1 4 1 2 3

T 8 9 10

A 10 8 10 11 7 10 8 11

B 10

G Blues Scale (Pattern #2)



10fr.

4/4

V V V V V V V V V

L.H. 1 4 1 2 3 1 3 1 1 2 3 1 3

T 13 14 15 13 15

A 10 12 11

B 10 13 10 11 12


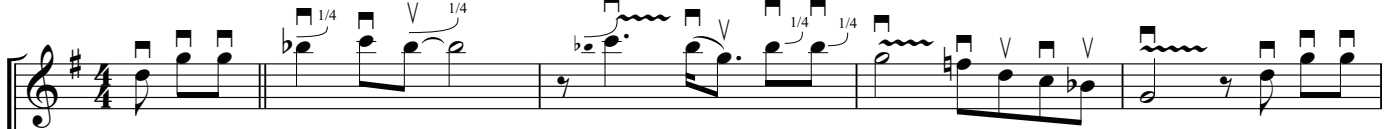
Albert King Solos #1-3:

Below are 3 solos using the 1x12 concept in the style of Albert King. Each solo incorporates one or more of the licks discussed in this chapter.

SOLO 1

Mambo feel ♩ = 110 (♩ = ♩³)


G7


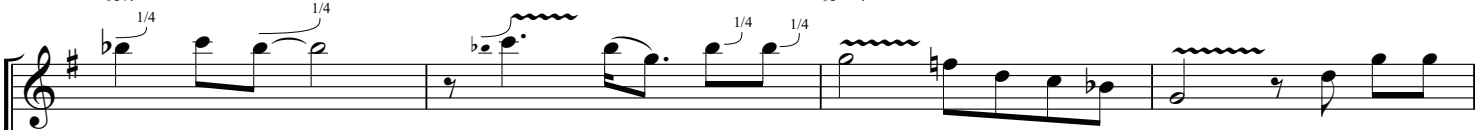
TAB

7 8 8 | 6 8 6 | 11 11 8 11 11 | 8 6 3 5 3 | 5 7 8 8

C7




G7


TAB

6 8 6 | 11 11 8 11 11 | 8 6 3 5 3 | 5 7 8 8


D7




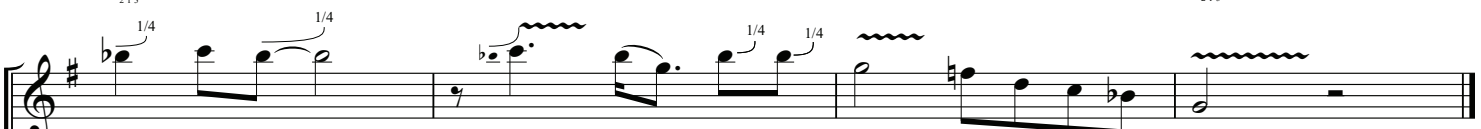
C7



G7



D7

TAB

6 8 6 | 11 11 8 11 11 | 8 6 3 5 3 | 5

CONTENTS

| | |
|--|----|
| Steve Trovato's Blues Lead Guitar | 4 |
| How to use this Book. | 4 |
| Section One: | 4 |
| Section Two: | 4 |
| A Brief History of the Blues as a Style | 4 |
| The Blues Form | 5 |
| Techniques | 6 |
| Scales: | 8 |
| Scale Variations: | 8 |
| Minor Pentatonic | 8 |
| Blues Scale | 8 |
| Major Pentatonic | 8 |
| Minor Pentatonic Scale with Chromatic Notes | 9 |
| Major Pentatonic with Chromatic Notes | 9 |
| The 1 x 12 soloing concept | 9 |
| Blues Phrasing | 9 |
| Call and Response | 9 |
| Timing of Notes | 10 |
| Example 1. | 10 |
| The Quarter Note: | 10 |
| Example 2. | 10 |
| Eighth notes: | 10 |
| Example 3 | 10 |
| The Triplet: | 11 |
| The Shuffle "Feel" | 11 |
| How to read tablature: | 12 |
| Chapter 1: The Medium Shuffle. | 14 |
| Objective: | 14 |
| Scale pattern used in this chapter: | 14 |
| SRV Licks: | 14 |
| SRV Solos #1-3: | 19 |
| SRV SOLO 1: | 19 |
| SRV SOLO 2 | 20 |
| SRV SOLO 3 | 21 |
| Section 2 – Chapter 2 Funky Straight Eighths | 22 |
| Objective: | 22 |
| Scale patterns used in this chapter. | 22 |
| C Blues Scale | 22 |
| C Major Pentatonic Scale | 22 |
| Albert Collins Licks | 23 |

| | |
|---|-----------|
| Albert Collins Solos #1-3: | 28 |
| SOLO 1 | 28 |
| SOLO 2 | 29 |
| SOLO 3 | 30 |
| Chapter 3: Blues/Rock. | 31 |
| Objective: | 31 |
| Scale pattern used in this chapter: | 31 |
| Eric Clapton Licks | 32 |
| Eric Clapton Solos #1-3: | 36 |
| SOLO 1 | 36 |
| SOLO 2 | 37 |
| SOLO 3 | 38 |
| Chapter 4: Uptown/Jump Blues | 39 |
| Objective: | 39 |
| Scale pattern used in this chapter: | 39 |
| The G major Pentatonic Scale | 39 |
| The G Blues Scale in the 10th position. | 39 |
| B.B. King Licks | 40 |
| B.B. King Solos #1-3: | 44 |
| SOLO 1 | 44 |
| SOLO 2 | 45 |
| SOLO 3 | 46 |
| Chapter 5: Slow Blues | 47 |
| Objective: | 47 |
| Scale pattern used in this chapter: | 47 |
| The A blues scale in the 5th position (Pattern 4) | 47 |
| The A blues scale in the 7th position (Pattern 5) | 47 |
| Jimi Hendrix Licks | 48 |
| Jimi Hendrix Solos #1-3: | 52 |
| SOLO 1 | 52 |
| SOLO 2 | 53 |
| SOLO 3 | 54 |
| Chapter 6: Mambo Blues | 55 |
| Objective: | 55 |
| Scale patterns used in this chapter: | 55 |
| G Blues Scale (Pattern #1) | 55 |
| G Blues Scale (Pattern #2) | 55 |
| Albert King Licks | 56 |
| Albert King Solos #1-3: | 60 |
| SOLO 1 | 60 |
| SOLO 2 | 61 |
| SOLO 3 | 62 |