

Agenda

6:30 - 6:50: Arrive, assess where we are with our instruments, discuss the kinds of things we'd like to learn in this group

7:00 - 7:25: What does I IV V mean exactly? Root this in the circle of fifths (fourths). Use I IV V to discover the blues progression. Use the circle to see the similarities in blues in different keys, especially ones we play regularly at the 1st and 3rd jam (if you have suggestions, send them). Play through some blues progressions (in C, maybe in G as well).

7:35 - 8:00: Learn the minor pentatonic scale in C. Locate the scale on our ukes (all the way up the neck). Zero in on the "blues boxes". Take turns soloing (yes everyone, even you) using the minor pentatonic over blues changes (the rest of the group playing changes). Maybe try G as well, looking for similarities.

8:10 - 8:30: Take one or two of those blues progressions we play regularly and "expand it". Listen to a recording, listening for different parts. Learn the chords outside of the open, first position chords. Add some solos. See if we can dress one of these up a little (Folsom Prison Blues, Blue Suede Shoes, Roll Over Beethoven, etc.)

What do those numbers mean?

C major scale:

C - D - E - F - G - A - B - C

I ii iii IV V vi VII^{dim} I or VIII

1 2 3 4 5 6 7 1 or 8

Harmonized C major scale (chords in key)

C - Dm - Em - F - G - Am - B^{dim} - C

Step size (1/2 step = 1 fret)

C - D - E - F - G - A - B - C

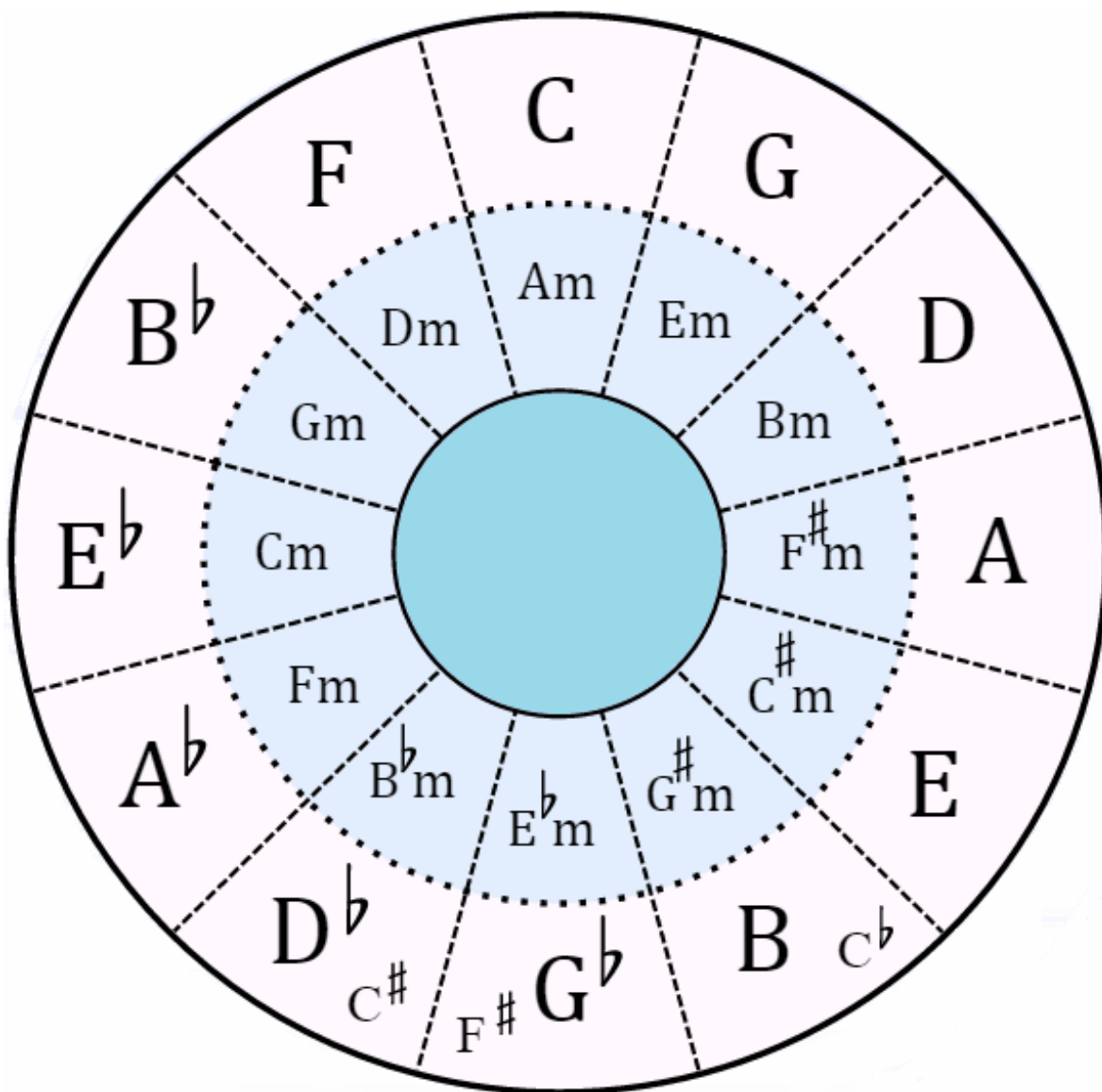
1 1 1/2 1 1 1 1/2

Minor pentatonic scale

1 - b3 - 4 - 5 - b7 - 1

C - E^b - F - G - B^b - C

Circle of Fifths (Fourths)



I IV V

I IV V IV

I VI II V

I III7 VI7 II7 V7 I

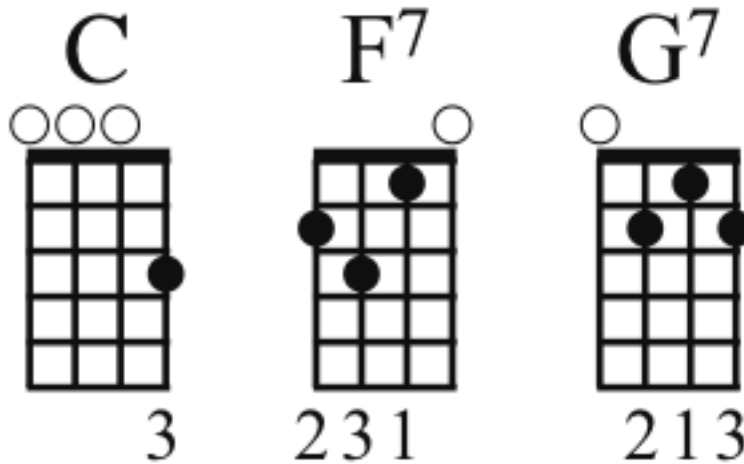
I vi ii V7

ii V I

Part 2: 12 Bar Blues

2.1: 12 Bar Blues in C

The three chords of the 12 bar blues in C are C, F7 and G7:



Example 3

They fit together like this:



Each block here is one bar of four beats (i.e. four 'd u' strums). Together it sounds like this:

Once you get to the end of the pattern, you can go straight back to the beginning or finish up with one strum of the root chord (in this case C) as I do in this example.

Part 2: 12 Bar Blues

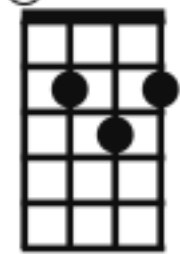
So if you wanted to play in the key of G:

|1st chord=G |1st chord=G |1st chord=G |1st chord=G |
 |2nd chord=C7 |2nd chord=C7 |1st chord=G |1st chord=G |
 |3rd chord=D7 |2nd chord=C7 |1st chord=G |1st chord=G |

So you'd get:

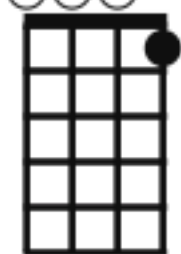
Example 5

G




1 3 2

C7



1

D7



1 1 1 2

|G |G |G |G |
 |C7 |C7 |G |G |
 |D7 |C7 |G |G |

Part 2: 12 Bar Blues

Technical Stuff

If you are familiar with chord theory, you'll recognise this as a I-IV-V:

| I | | I | | I | | I | |

| IV7 | | IV7 | | I | | I | |

| V7 | | IV7 | | I | | I | |

If you're not into chord theory and that makes no sense to you, ignore it!

Round Up

The most important thing to get from this chapter is the sound of the 12 bar blues. When you're listening to blues songs see if you can pick up on whether the song has that structure. See if you can anticipate where the chords are going to change.

As well as blues songs, you'll hear it all the time in rock 'n roll songs and many rock songs. Keep an ear out for it in other places too. The 12 bar blues and variations on it crop up in lots of unexpected places. Like [I Feel Good](#) and the verse of [Can't Buy Me Love](#).

When you're listening to songs you'll come across many songs that are very close to this 12 bar blues but with a few changes. The next part is going to cover a few of those.

Playing Challenges

1. Play the 12 bar blues in C from memory.
2. Play the 12 bar blues in D from memory.
3. Play a 12 bar blues in the key of your choice from memory.

Part 3: 12 Bar Blues Variations

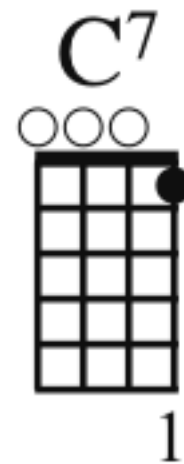
3.1 Adding Chord Variations

The first 4 bars of the 12 bar blues are particularly sparse. So this is an obvious place to add a few changes.

Here's a variation that does exactly that:

Example 6

```
| C | F7 | C | C7 |
| F7 | F7 | C | C |
| G7 | F7 | C | C |
```



This variation includes:

- An extra F7 in the second bar - breaking up the long C chord at the start.
- Substitution of C7 for C in bar 4 to create tension moving into the F chord.

Part 3: 12 Bar Blue Variations

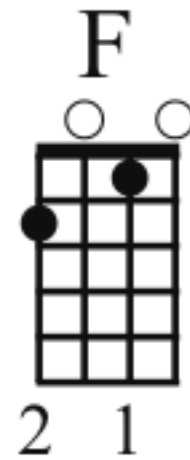
3.2 Half Bar Changes

You don't have to change chords only at the start of a bar. Here's a 12 bar blues with chords changes mid-bar:

Example 7

```

| C | F7 | C | C C7 |
| F | F7 | C | C |
| G7 | F7 | C | C G7 |
    
```



This variation includes:

- A chord change from C to C7 in the middle of bar 4, creating an unexpected change to shake things up.
- An added half bar of G7 in the final. This adds tension to the end of the progression and propels it back to the beginning. Just make sure you end the song on a C chord.
- Using a straight F chord in bar 5 so you get movement into the F7 in bar 6.

For the strumming here: play the first half 'd u d u' on the first chord (F in bar 6 and C in bar 12) then change to the second chord and do 'd u d u' again.

Blue Suede Shoes – Elvis Presley

[intro] (A) [stop]

Well it's (A)one for the money... (A)two for the show
(A)Three to get ready now (A)go (A)cat (A)go

But (D)don't you... step on my blue suede (A)shoes
Well you can (E7)do anything but lay off of my blue suede (A)shoes

You can (A)knock me down... (A)step on my face
(A)Slander my name all (A)over the place
(A)Do anything that you (A)wanna do but
(A)Uh (A)uh (A)honey (A)lay (A7)off of them shoes

And (D)don't you... step on my blue suede (A)shoes
You can (E7)do anything but lay off of my blue suede (A)shoes

(let's go cat!) [instrumental] (A) (A) (D) (A) (E7) (A)

Well you can (A)burn my house... (A)steal my car
(A)Drink my liquor from an (A)old fruit jar
Do anything that you (A)wanna do but
(A)Uh (A)uh (A)honey (A)lay (A7)off of them shoes

And (D)don't you... step on my blue suede (A)shoes
You can (E7)do anything but lay off of my blue suede (A)shoes

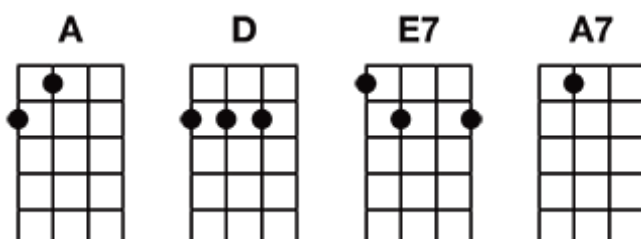
(rock it!) [instrumental] (A) (A) (D) (A) (E7) (A)

Well it's (A)one for the money... (A)two for the show
(A)Three to get ready now (A)go (A)go (A)go

But (D)don't you... step on my blue suede (A)shoes
Well you can (E7)do anything but lay off of my blue suede (A)shoes

Well it's (A)blue, blue... blue suede shoes,
(A)Blue, blue... blue suede shoes yeah
(D) Blue, blue... blue suede shoes baby
(A) Blue, blue... blue suede shoes

Well you can (E7)do anything but lay off of my blue suede (A)shoes



Folsom Prison Blues – Johnny Cash

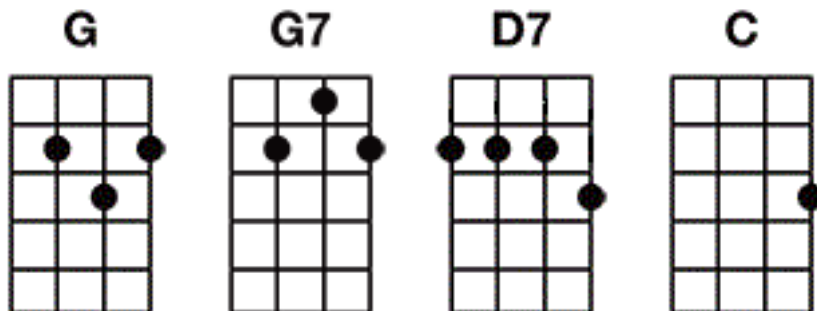
[intro] (G)

I (G)hear the train a comin'... it's rolling round the bend
And I ain't seen the sunshine since... (G7) I don't know when
I'm (C)stuck in Folsom prison... and time keeps draggin' (G)on
But that (D7)train keeps a rollin'... on down to San An(G)ton

When (G)I was just a baby... my mama told me son (*son*)
Always be a good boy... don't (G7)ever play with guns
But I (C)shot a man in Reno... just to watch him (G)die
When I (D7)hear that whistle blowin'... I hang my head and
(G)cry

I (G)bet there's rich folks eating in a fancy dining car
They're probably drinkin' coffee... and (G7)smoking big cigars
Well I (C)know I had it coming... I know I can't be (G)free
But those (D7)people keep a-movin'... and that's what tortures
(G)me

Well if they'd (G)free me from this prison, if that railroad train
was mine
I bet I'd move it on a little (G7)farther down the line
(C)Far from Folsom prison... that's where I want to (G)stay
And I'd (D7)let that lonesome whistle... blow my blues
a(G)way





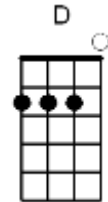
Johnny B Goode

Play D → G → A7 sequentially higher up the neck.

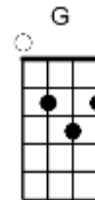
1
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38
39
40

Intro = Count 1, 2, 3, 4, 1, 2, 3,

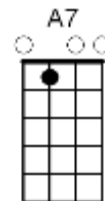
Deep **[D]** down in Louisiana close to New Orleans
Way back up in the woods among the evergreens
There **[G]** stood a log cabin made of earth and wood
Where **[D]** lived a country boy named Johnny B. Goode
Who **[A7]** never ever learned to read or **[G]** write so well, but he
could **[D]** play the UKULELE like a ringin' a bell. Go...o...



[D] go! Go, Johnny go go
[D] go! Go Johnny go go
[G] go! Go Johnny go go
[D] go! Go Johnny go go
[A7] go! **[G]** Johnny B.
[D] Goode... **[A7]**



He used to **[D]** put his UKULELE in a gunny sack
and go sit beneath a tree by the railroad track.
An **[G]** engineers could see him sitting in the shade
[D] strummin' to the rhythm that the drivers made
[A7] People passing by... they would **[G]** stop and say
Oh **[D]** my but that little country boy can play. Go...o...



Chorus

His **[D]** mother told him "someday you will be a man"
And you will be the leader of a big ole' band
[G] Many, many people come from miles around
to **[D]** hear your UKULELE till the sun go down
[A7] Maybe someday your name will **[G]** be in lights
Sayin' **[D]** 'Johnny B. Goode tonight'. Go...o...

Chorus x2

*Ending = Slow down, with last line having 6 beats **[D]**; 1 beat **[C#]**; 1 beat **[D]***

Kansas City, Here I Come

F
1. I'm goin' to Kansas City, Kansas City here I come,

I'm goin' to Kansas City, Kansas City, here I come.

F C
They got some pretty little women there,

Bb F C-C7
And I'm gonna get me one.

F
2. I'm gonna be standin' on the corner,

Twelfth Street and Vine.

Bb
I'm gonna be standin' on the corner,

F
Twelfth Street and Vine.

F C
With my Kansas City baby,

Bb F C
And a bottle of Kansas City wine.

F
3. Well, I might take a plane,

I might take a train,

F7
But if I have to walk, I'm goin' there just the same.

Bb F
I'm goin' to Kansas City, Kansas City, here I come.

F C
They got some crazy little women there,

Bb F C-C7
And I'm gonna get me one.

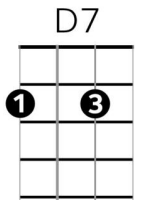
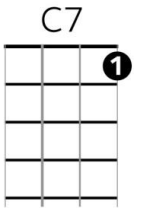
Repeat verse 3.

Mustang Sally – Wilson Pickett (1966), The Commitments

Intro: G7 / / / (3 bars of G7)

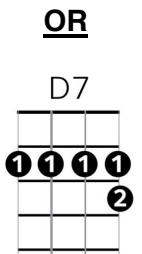
Chords

G7 / / / / / / / / /
 - Mustang Sally ... Guess you better slow your Mustang down
 / C7 / / / / G7 / / /
 - Mustang Sally, now baby, Guess you better slow your Mustang down
 / D7 D7 - D7 - Db7 - C7 {pause}
 - You been running all over town,
 G7 / / / /
 - Oh, I guess you gotta put your flat feet on the ground



Chorus

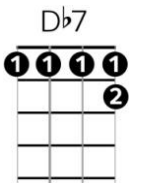
G7 / / / /
 All you wanna do is ride around Sally ('Ride Sally, Ride')
 G7 / / / /
 All you wanna do is ride around Sally ('Ride Sally, Ride')
 C7 / / / /
 All you wanna do is ride around Sally ('Ride Sally, Ride')
 G7 / / / /
 All you wanna do is ride around Sally ('Ride Sally, Ride')
 D7 D7 -- D7 - Db7 - C7 {pause}



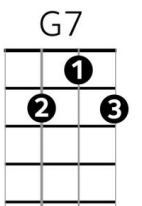
One of these early mornings,
 G7 / / / /
 Ooh, I'm gonna be wiping those weeping eyes

Instrumental :

G7 / / / / G7 / / / / C7 / / / / G7 / / / / D7 D7 -- D7 - Db7 - C7 / G7 / / / /

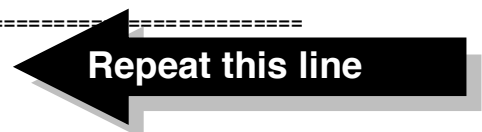


G7 / / / / / / / / /
 I bought you a brand new Mustang a nineteen sixty-five
 G7 / / / / / / / / /
 Now you come round signifying, woman .. you don't wanna let me ride
 C7 / / / / / / / / / G7 / / / /
 Mustang Sally, now baby ('Sally, now baby') you better slow that Mustang down
 / D7 D7 -- D7 - Db7 - C7 {pause}
 - You been running all over town,
 G7 / / / / /
 - Oh, I guess you gotta put your flat feet on the ground



Chorus

G7 / / / / /
 - those weeping eyes
 D7 D7 -- D7 - Db7 - C7 {pause}
 One of these early mornings,
 G7 / / / / {stop}
 Ooh, I'm gonna be wiping those weeping eyes



Mustang Sally – Wilson Pickett

I C7 I C7 I C7 I C7
3 4 IC7IC7IC7 IC7 IC7IC7IC7IC7
Mustang Sally, guess you better slow your mustang down
IF7 IF7 IF7 IC7IC7IC7IC7
Mustang Sally, now baby guess you better slow your mustang down
IG7 IG7 //IF7//
You been running all over the town now
N.C. IF7 N.C. IC7IC7IC7IC7
Oh! I guess I'll have to put your flat feet on the ground
C7 IC7 IC7 IC7 I
All you want to do is ride around Sally, (ride, Sally, ride)
C7 IC7 IC7 IC7 I
All you want to do is ride around Sally, (ride, Sally, ride)
F7 IF7 IF7 IF7 I
All you want to do is ride around Sally, (ride, Sally, ride)
C7 IC7 IC7 IC7 I
All you want to do is ride around Sally, (ride, Sally, ride)
G7 IG7 //IF7//
One of these early mornings,
N.C. IF7 N.C. IC7 IC7 IC7 IC7 I
oh, you gonna be wiping your weeping eyes
IC7 IC7 IC7 IC7 I
I bought you a brand new mustang 'bout nineteen sixty five
C7 IC7 IC7 IC7
Now you come around signifying a woman, you don't want to let me ride
IF7 IF7 IF7 IF7 IC7 IC7IC7IC7
Mustang Sally, oh baby guess you better slow your mustang down
IG7 IG7 //IF7//
You been running all over the town now
N.C. IF7 N.C. IC7IC7IC7IC7
Oh! I guess I'll have to put your flat feet on the ground
C7 IC7 IC7 IC7 I
All you want to do is ride around Sally, (ride, Sally, ride)
C7 IC7 IC7 IC7 I
All you want to do is ride around Sally, (ride, Sally, ride)
F7 IF7 IF7 IF7 I
All you want to do is ride around Sally, (ride, Sally, ride)
C7 IC7 IC7 IC7 I
All you want to do is ride around Sally, (ride, Sally, ride)

Roll Over Beethoven — Chuck Berry

A D7 A
I'm gonna write a little letter, Gonna mail it to my local DJ
D7 A
And it's a jumpin' little record, I want my jockey to play.
E7 D7 A E7
Roll over Beethoven, I gotta hear it again today.

A D7 A
You know, my temperature's risin' and the jukebox blowin' a fuse
D7 A
My heart's beatin' rhythm and my soul keeps-a-singin' the blues.
E7 D7 A E7
Roll over Beethoven and tell Tchaikovsky the news.

A D7 A
I got the rockin' pneumonia, I need a shot of rhythm and blues.
D7 A
caught the rollin' arthritis, sittin' down at a rhythm review.
E7 D7 A E7
Roll over Beethoven. They're rockin' in two by two.

Bridge

A
Well, if you're feelin' like it go get your lover, then reel and rock it.
D7 A
Roll it over and move on up just a trifle further and reel and rock it,
E7 D7 A E7
roll it over, Roll over Beethoven, rockin' in two by two

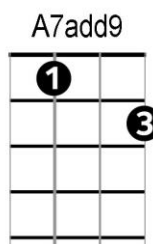
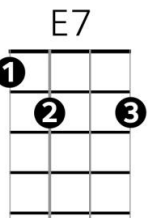
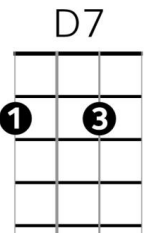
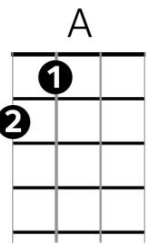
A D7 A
Well early in the mornin' I'm a-givin' you a warnin' don't you step on my blue suede shoes
D7 A
Hey diddle diddle, I am playin' my fiddle, Ain't got nothin' to lose.
E7 D7 A E7
Roll over Beethoven and tell Tchaikovsky the news.

A D7 A
You know she wiggles like a glow worm, Dance like a spinnin' top
D7 A
She got crazy partner, Oughta see 'em reel and rock.
E7 D7 A E7
Long as she got a dime the music will never stop.

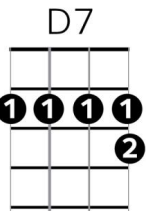
A D7 A
Roll over Beethoven, roll over Beethoven, Roll over Beethoven, roll over Beethoven,
E7 D7 A E7
Roll over Beethoven and dig these rhythm and blues. (Repeat these 2 lines to finish)

A -0-----0--2- Possible fancy ending? Or end with **A7add9** (instead of E7)
E ---3-2-1-0-2-4----0-
C -----1-
G -----0-

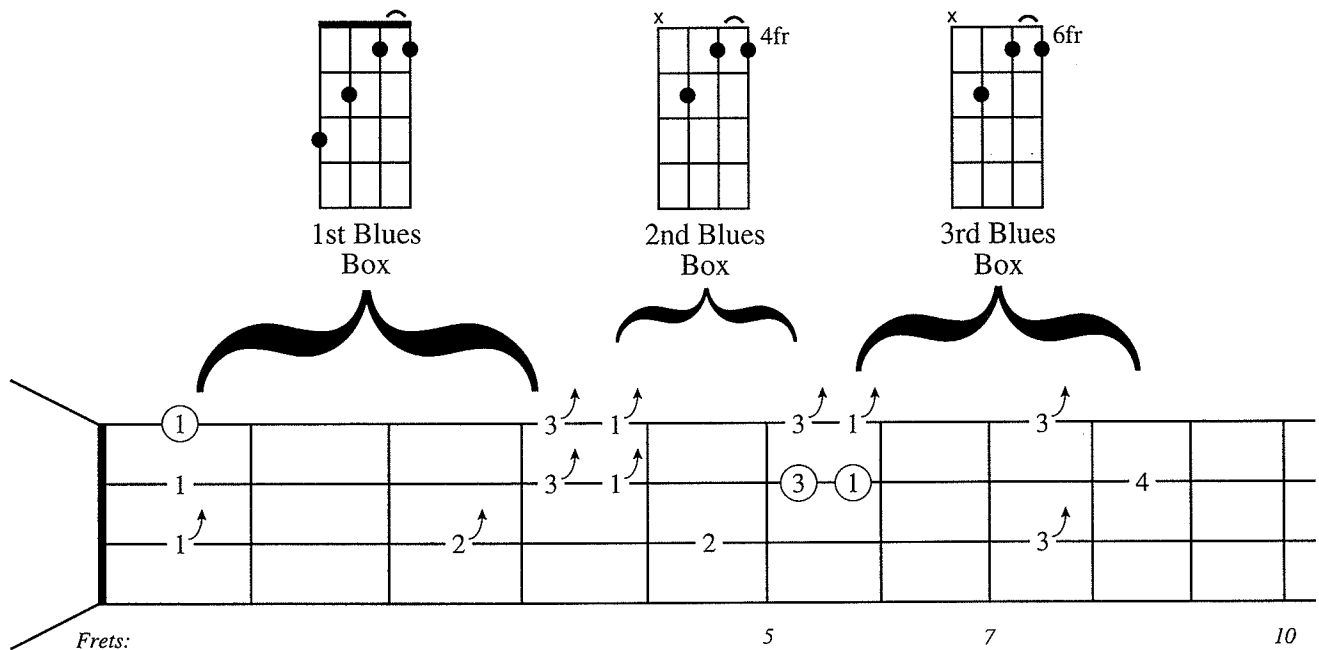
Chords



Alternative D7



MINOR PENTATONIC SCALES (THE BLUES BOX)



- The notes with arrows can be bent (stretched).
- Each chord grid shows how to get your fretting hand "in position" for a blues box.

WHY?

The moveable scales of this **ROADMAP**, often called *blues boxes*, are an invaluable tool for improvising single-note solos in nearly any popular music, including blues, rock, country, and jazz.

WHAT?

The three blues boxes above are B^b blues scales. The root notes are circled. The numbers indicate suggested fingering positions.

Often, you can solo in one blues box throughout a song. Like the moveable major scales, blues boxes make it unnecessary to change scales with each chord change.

The blues boxes are **pentatonic**, which means they contain five notes. However, you can add other notes and still sound bluesy. The five notes are a good starting point.

C minor pentatonic

| g | C | E | A |
|---|----|----|----|
| | | 4 | b7 |
| | | | |
| | b3 | 5 | 1 |
| | | | |
| | 4 | | |
| | | b7 | b3 |
| | 5 | | |
| | | 1 | 4 |
| | | | |
| | b7 | | 5 |
| | | b3 | |
| | 1 | | |
| | | 4 | b7 |
| | | | |
| | b3 | 5 | 1 |

G minor pentatonic

| g | C | E | A |
|---|----|----|----|
| | | b7 | b3 |
| | 5 | | |
| | | 1 | 4 |
| | | | |
| | b7 | | 5 |
| | | b3 | |
| | 1 | | |
| | | 4 | b7 |
| | | | |
| | b3 | 5 | 1 |
| | | | |
| | 4 | | |
| | | b7 | b3 |
| | 5 | | |
| | | 1 | 4 |