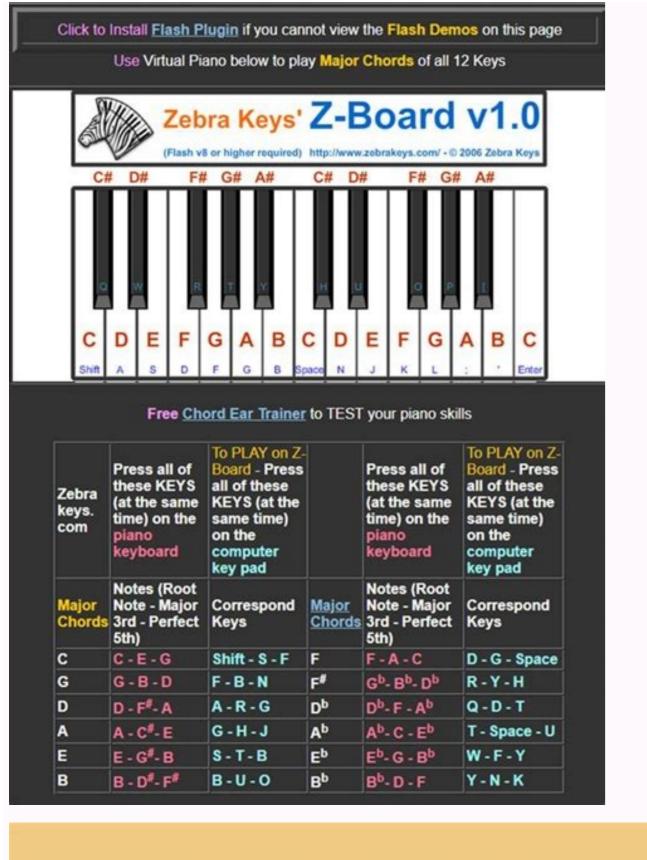
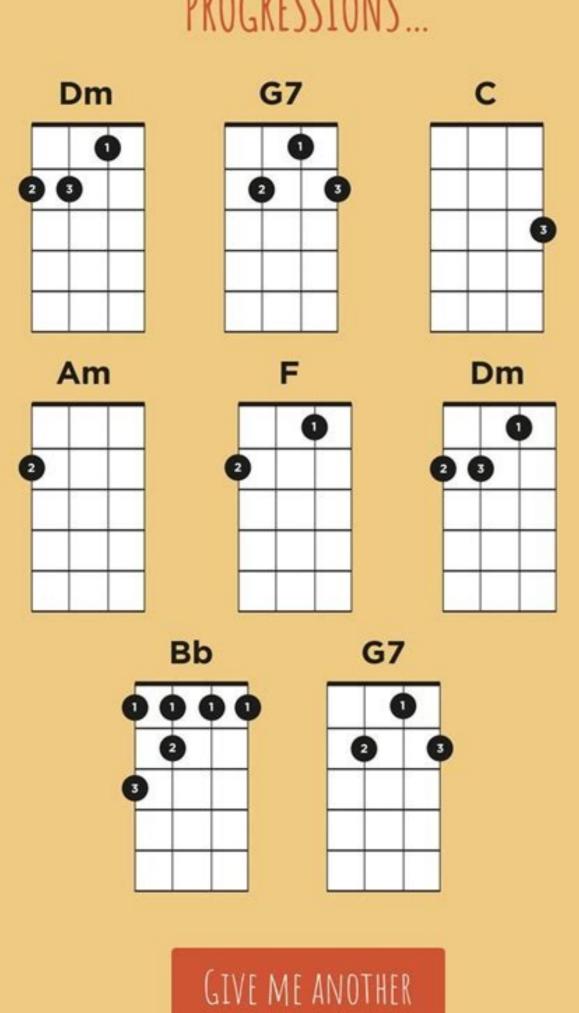
Blues chord progressions guitar pdf

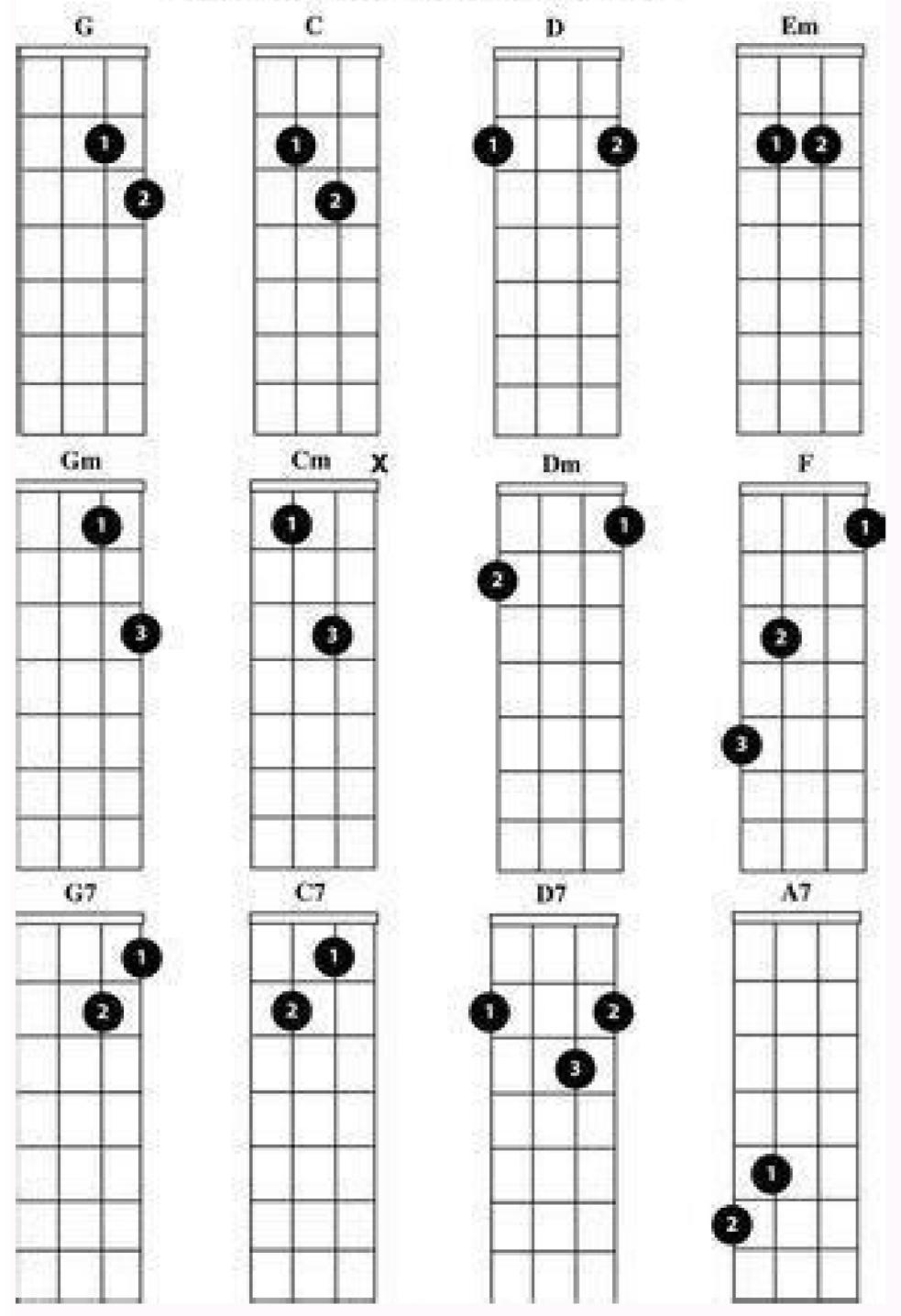
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NOTHING BUT GREAT UKULELE CHORD PROGRESSIONS...



Easy Mandolin Chords by Bradley Laird



Same Thing-lyrics

from www.traditionalmusic.co.uk

Muddy Waters, James Cotton

What makes a man go crazy when a woman wears her dress so tight
What makes a man go crazy when a woman wears that ol' dress so tight
Must be the same ol' thing
that make a tom cat fight all night

Now, why do all the big men try to run a big-legged woman down Now, why do all the big men try to run a big ol' woman down Must be the same ol' thing that makes a bulldog a huggling 'round

It's that ol' same thing, now tell me who's to blame The whole world is fighting about that ol' same thing

What make you feel so good when your baby's in her evening gown What make you feel so good when your baby's in her evening gown Must be that same ol' thing that makes a preacher lay his bible down

It's that ol' same thing, now tell me who's to blame The whole world is fighting about that ol' same thing

Jazz blues chord progressions guitar. Blues chord progressions guitar lesson. Advanced blues chord progressions guitar pdf. Good blues chord progressions guitar. 12 bar blues chord progressions guitar. Blues chord progressions guitar pdf.

It's probable that the first basic blues guitar chords were not even in standard tuning, given the first tentative attempts to make music were almost certainly tried on home made instruments with less than six strings. Of course, the typical chord progression would still follow the basic rules, but the shapes and way of playing would have been very different. Blues guitar music is a beautiful and complex genre that has been loved by many for decades. There are many variations of blues, but the main idea behind all of them is to create a feeling or evoke an emotion. Blues chords themselves vary in structure and complexity, but there are some common chord progressions that you should know about if you want to get started with this amazing style of music! For this post I'm going to be talking about simple blues chord structures that are pretty standard fare for a six string guitar in regular tuning, that is E, A, D, G, B & E. This key of E blues chords are perfect for blues guitar. Blues music is a genre of popular music that originated in African-American communities in the Deep South and was played primarily by African-Americans on stringed instruments since it emerged as a distinct form around 1900. The term "the blues" originally referred to the feeling being expressed, and this emotion can be conveyed through any number of musical styles and techniques. Early stringed instruments were probably very low quality to start with. It's probable that the first roots music came out of the Mississippi Delta, so the hot and humid weather conditions would have made it very difficult to keep any kind of instrument in tune. This is why the first sounds were bottleneck or slide in open G, or open D. Open tuning was more intuitive and the slide technique of playing, where the bottleneck 'slides' up to the note, meant that the guitar didn't have to be precisely tuned. Blues guitar chords can be any major chords used to play blues in any key, but some, like E and A, sound more bluesy than others. The chord shape and guitar tuning plays a big part too. For the purist, most blues chords add 7ths, but 9ths and 13ths can be used as well. On with the show, as they say ... It's a long page, so please review the content - I start from the very basics, so if you already know these, then use that menu to navigate to the section that interests you, if you are at a more advanced level. Maybe I'll start another page for chord structures in open guitar tunings, as this page is getting big! Of course, you can play the blues in any key (if you really wanted to!) and the complexity would depend on your style, but I'm going to focus on blues in E chords and A for the most part. Bluesy guitar chords sound great in either key. Although not couched in technical terms (because I don't really know any) the same chord groups work for the 8 / 12 bar blue chord progression, although in slightly different configuration. However, the most blues chord progressions are in E and A.Inevitably, I'll draw heavily on the work of the classic acoustic blues men such as Lightnin' Hopkins, Big Bill Broonzy and Robert Johnson. Guitar blues chords in E are a great way to introduce the beginner guitarist into the world of playing blues. Blues is one of the most popular and influential styles of music that has ever been created, with roots dating back to slavery times. These early pre-war blues songs generally started out with an intro that was an embellished form of the verse, to generate interest and set the stage, so to speak, for the lyrics, or story, to follow. Many songs also featured one or two musical breaks during which the basic chords might be converted to chord inversions and single string runs adapted from both were combined for that extra exciting appeal. Bear in mind that these guys were fingerpicking sometimes complex patterns which tended to be 'dumbed down' while they sang. However, during the musical breaks, they could really go to town with their techniques without worrying about singing or complex chords for blues guitar. The sound can sound quite complicated, but the same common blues chord progressions are behind it all, even if the fingerstyle patterns and the rhythm changes. Normally, the E chord progression starts with an E chord progression starts with an E chord progression starts with an E chord progression is E, E7, A, A7 and B7. Starting with some easy blues chords for guitar, we of course have E major, which is the root and we come back to it again. As with all chords, there is more than one way to play it, and we'll look at that later, but for now let's stick to the basics. The first thing you'll notice is that it's not a complex chord shape - just cluster of 3 strings across 2 frets held down by the index finger, second and third fingers. The chord can either be strummed or fingerpicked, and when applying more advanced left hand techniques like pulling off and hammering on, the effect becomes very ' bluesy'. As with any chord, you can either let the strings ring, or damp them off with either hand. A common blues picking pattern in many States was to hit the open bass E string with the thumb and then mute it or choke off the note with the palm of the picking hand. This is called the 'monotonic bass' thumb style.A 'hammer-on' is when you strike an open string, such as the G string in the case of the basic E chord shape, and then drop the forefinger back on to the first fret to form the E chord. A 'pull-off' is the opposite to this, where your hit the string fretted and then lift off the finger. Both techniques can be done with any of the fretted strings, and others, to make the sound more varied and interesting. All blues men used these techniques extensively, together with string bends, which we'll cover later. It's quite rare to find a blues song with an E that doesn't eventually become an E7, mostly at the end of the second line of verse, or as a lead into the A chord. The basic blues guitar form is to keep the E chord and then fret the B string with your pinkie on the 3rd fret, and this really is the sound of roots blues. That 7th makes all the difference and speaks directly to the soul. In many songs the pinkie slides down one fret to turn the chord into E6, often siding back up to create a kind of a 'swing' effect, or used as part of a short single string run featuring the B and the high E string. The trick with the blues in E, as with any chord progression guitar based, is to do you best to vary the techniques and chord extensions so that the listener enjoys the experience. Another easy shape, in fact one of the first ones that most of us learn. It can either be played with three finger, which can be a bit restricting, or with a bar using the forefinger just laid across the 2nd. Needless to say, you wouldn't pick the high E string fretted on the 2nd fret using the bar - that would sound quite weird and is a different chord entirely. Although this basic A chord shape has it's uses, it's not that common in the old school type acoustic blues, but mostly reserved for folk style picking, and very simple country and western type ballads. No, the A chord really comes into it's own when playing the blues when we fret the high E string high up on the fret board with the addition of that high E fretted up on the 5th fret. This brings several advantages. First of all, while it's still the same chord, it's got a subtly different flavor. I sometimes also fret the next string (B) with my pinkie as well, which sounds great - if your finger is strong enough! It's a bit of a stretch, but the effect is worth it IMO. Another advantage is that you can use that pinkie to play scales up and down while keeping the bar and just releasing it when the progression of notes demands it. It's the kind of thing you might do during a musical break and helps to add variation to your sound. Listen to the famous turnaround in Robert Johnson's 'Me and The Devil' to hear this technique used to great advantage - I'm talking just about the A chord run down here - the actual song is in A and not E.The really big pro for using this long A, as I call it, is that readily turns into A7, just by letting off the pinkie and fretting the high E on the 3rd fret. Strangely enough, for reasons we won't go into here, the chord that turns into a 7th variation, but is already in fact a 7th chord. The form shown on the right has the A string fretted on the 2nd fret, so it's this string we need to use in a monotonic bass pattern, for example, as the bass E string isn't fretted and will sound discordant. Very often, this shape is used but with the bass E held down on the 2nd fret instead of the A string. As long as we don't pluck the A string by design or mistake, it sounds pretty good. The high E is held down with the pinkie and can be used to fret the B string if we wish. A 'hammer-on' can be used to great effect on the D string, which is fretted by the forefinger - alternate pulling off and hammering on makes a great Delta blues sound. Basically, that's it! A very convincing blues can be created with the blues progression chords of E, E7, A, A7 and B7. It's our job to make it more interesting by introducing extra notes between chord changeovers, and by adding more intricate musical variations as musical breaks between the verses. Well, what about the chord inversions that I mentioned earlier? Here are some easy ones that I use myself: Half-chords are often used, which enables the guitarist to get creative and play lead-type runs high up the fret board. Starting with the E chord, its mostly used in it's basic shape, because it is so powerful, but sometimes in the verse and also the breaks, we want to break away from the chord to make a little excitement. Always remember, the cardinal sin of blues guitar is to bore the audience! This is easily done if strumming the basic chord structure in a 12 bar blues progression, for example. The chord shape in the left is in the same way. Notice that the B string is fretted on the 3rd fret, exactly where the 7th note appears for the E chord. This shape is a great way to play E7. You can either hit that bass E string with a monotonic bass, or use the thumb to pick one of the trebles, using two fingers to add triplets on the last two strings, if your technique is advance enough. Or just strum across the strings upwards with your forefinger - it all sounds great! A good way to use this formation is to run it down to the 2nd and 1st fret before going back to the E major, which then becomes E7, or stays as it is depending on where you are in the song - you'll soon get the hang of it! Try and strike the strikes four beats to the bar, running the chord down every bar, and your music will start to swing. Another thing we can do for the E chord is to move right up the fret board and play just strings from an inversion on the 7th fret. Place the forefinger on the high E string on the 7th fret as shown in the diagram on the right. Now the second finger goes on the next string on the 8th fret, and either strum upwards with the forefinger or pinch the two strings together. Yes, it makes a fantastic train whistle Mississippi Blues sound, but wait - it gets better! Now, strike the B string pushing over and then let it slide back. It really does create an unbeatable Delta Blues music sound. It's plaintiff and speaks directly to the emotions of the listener. Lightnin' Hopkins used this technique (as well as many others!) to engage the feelings of his audience. In the video below, I play 'Woman Called Mary' showing how Hopkins used this train whistle technique in a blues in E. In the video below, I play 'Woman Called Mary' showing how Hopkins used this train whistle technique in a blues in E. In the video below, I play 'Woman Called Mary' showing how Hopkins used this train whistle technique in a blues in E. 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His father let him play guitar as a way to pass the time and help out with the chores around the house. He was self-taught and learned to play by listening. He played a style of blues that is called "Texas Blues", which has been described as a most distinctive form in American blues music because it features normal tuning but tuned low. He put heavy emphasis on string bending notes up from their natural pitch for expressive purposes; this technique creates what many call "the crying sound". Hopkins' guitar playing also featured percussive fingerpicking techniques, rather than flat picking or strumming like other styles such as rockabilly, country, or western swing. He became famous, the word spreading about him being able to make the guitar talk when performing live at parties using endless repetition and 3 or 4 basic blues chords, mostly in the key of E. Another variation used in common blues chord progressions is the A7 shape on the 4th fret. It lends itself very well to a swinging style blues such as Key To The Highway by Big Bill Broonzy, or Living With The Blues by Brownie McGhee. Here again, you can also stretch that pinkie up to 7th fret to turn it into a major, in just the same way as with A and A7. The only thing to be careful of is which bass strings and then muting hard with the palm of your picking hand will work. In fact, some blues men, like Mance Lipscombe very rarely fretted any bass notes - he just choked off the notes so that the resulting noise was more like a 'thud', and like a drum beat for tempo. As often said, now that we completely understand the chord sequence for a typical blues in the key of E. we can look around for players that don't exactly break the rules, but severely bend them. Scrapper Blackwell wrote several blues in E, such as Blues Before Sunrise and Kokomo Blues, which was stolen by Robert Johnson to become known as Sweet Home Chicago. Listen to Kokomo Blues below, and you can hear the incredible similarity: Kokomo Blues - Blues In E by Scrapper Blackwell.mp3 Scrapper Blackwell was one of the best guitar players in the 1930s blues era; he played a style called "piedmont" blues which means his songs were often upbeat, fast-paced, and exciting even though many had themes like death or going insane because life was so hard back then. He recorded hundreds of songs and was a major influence on the blues guitarists who followed him. He was particularly interesting as his creations often didn't follow the accepted blues chords format and paved the way for some really creative work. Blackwell's interesting chord formations probably came from his partnership with Leroy Carr, who played an advanced form of boogie-woogie and swing piano. In fact, Carr could play just about any chord progression blues or otherwise, but leaned towards a rolling kind of rural music that the audiences loved. A simple 12 bar blues chord progression became much more complex under Leroy Carr's hands, and I surmise that his guitarist partner was constantly looking for ways to embellish his own chord sequences to complement the music in the most effective way. For Leroy, the best blues chord progressions were the ones that drove the music forward and excited the audience. Of course, piano chords for the most part are much more complex than for the guitar has six or twelve strings, which means the chords are formed in completely different ways. However, this inventive guitar player did manage to add some inventive linking chords to the main blues sequence, which is very evident in his rendition of Blues Before Sunrise, another song in the key of E.While the standard E blues progression still holds true, half-chords derived from inversions are used liberally and single string runs in the form of instrumental breaks show the influence of Leroy Carr's piano work. It makes for a satisfying and different sound from standard musical forms, and is testimony to the guitarist's ingenuity and creativity. Bill Broonzy was a prolific blues artist, singer and songwriter. He began performing in the 1920s on street corners with his quitar while he learned to play. His style was influenced by many other artists such as Jimmie Rodgers, Blind Blake, Leadbelly and Muddy Waters. His nickname, Big Bill, came from his stature and personality. He grew up on a plantation where he learned to play the quitar at age 12. Born in the Mississippi, he move to Chicago to play the blues and had a very successful career as an artist in that city. He's known for his distinct blues guitar playing style which includes a lot of finger picking and percussive sound effects. Big Bill Broonzy was one of the most exciting and inventive blues musicians, past and present it's Broonzy's iconic recording which sets the standard. The chords I use are pretty close to Big Bill's rendition and you can download the tab here. Watch this iconic lesson in basic blues chords in E below: You will notice many slight variations when you watch the lesson. Broonzy was constantly reforming the chords, add 9ths and 13ths to make a very rich musical experience - all with just 3 basic chords! As you might guess, we start off with A major, and we already discussed the basic chord and the variations. The complete progressions is made up of the chords A (that can morph into A7 anytime you need it to), D7 and E7. We looked at the E7 chord, but we don't use it in guite the same - we don't use inversions, as like the B7 when playing the 12 bar blues in E, it just isn't used very much at all. So the only chord we haven't looked at for the guitar progression in A is D7, shown to the right. The fingering is fairly intuitive and the thumb is used to fret the bass E string on the 2nd fret. You might find this a bit difficult, but depends on the size of your hands and of course the width of you guitar neck. A classical guitar neck, for example, is just too wide to do this comfortably. On the hand, a Martin 000X1 or Vintage V300 Parlor is ideal. If you didn't want to bother fretting the bass E string, either damp it heavily with the picking hand palm when you play it, or simple use the A string instead. However, some songs in the style of Robert Johnson, for example, really benefit from having that bass E fretted as shown in the diagram. The MP3 below demonstrates the use of this progression in the Key of A - How Long Blues. Listen carefully and visualize the chords of A, A7, D7 and E7. You'll hear embellishments and variations but the songs shows how this simple chord structure creates a powerful blues experience. A Blues Chords - How Long Blues - Written by Leroy Carr, covered by Jim Bruce Actually, it's quite rare that the blues men played a full chord for most of the time, and in the song above, the D7 chord is never fully played. The high E string is left open, as it isn't played. This is a kind of unwritten rule - if you don't play a string, why bother to fret it? The only exception being if the string in question rings in sympathy with others and makes a horrible sound. The B string fretted on the 1st fret is often pulled off, and the hammered on, several times in one bar and the bass E becomes very useful in adding variations to the bass pattern. I often play it open and run up from the 1st to the 2nd fret to complete the chord again. There are many chord inversions for A major, but there are not that often used for a basic acoustic blues guitar song. It's probably best if you explore them yourself and experiment with the sound to see if it fits in with what you're trying to do. The whole idea of exploring the old style acoustic blues is to find out what the old guys did and try to integrate the techniques into your own guitar music, constantly trying to keep that old flavor that makes the blues what it is. The same goes for E and E7 chords, which are mostly used 'as is' in their basic form. When playing D7, however, I use one particular inversion guite a lot, sometimes in a verse, but more often as part of an instrumental break. Slide up to the second finger, the pinkie is free to play the 7th, 8th and 9th frets to create variations. The contrast of the high notes of this variations without overdoing it (it can guickly become a cliché) is a great way to make a simple blues song more interesting and exciting. An audience wants to be surprised, but also need to feel secure in the correct musical structure. Right from the introduction we see inversions of the E chord used to run down before starting the verses, which do use a standard E chord. He starts off using a simple D shape on the fourth fret and runs down with half of the E inversion. The shape is D7 on the last three strings G,B and E, which brings us down to a basic E chord. He accents this with an emphasis on the normal E7 shape before moving to the A7 on two strings. When the normal progressions brings him back to the root E chord, he alternates this with a B7, using string pull-offs and hammer-ons to great affect. Ragtime guitar is a type of music that originated in the early 1900s. It has been often called "the father of jazz" because it was a major influence on early 20th century popular American music. There are many different types of ragtime guitar - ragtime blues guitar is just one - but they have one thing in common: syncopation. This means that the rhythm and melody don't follow each other; instead, there's an emphasis on the offbeat or un-stressed beat. Ragtime was sometimes played with brass instruments and usually features improvisational solos by solo players or duets between lead and backup musicians. Ragtime chord progressions are predominantly in the keys of C and G. The chord structure of the root chord in each key is inherently more complex than E or A, and lend themselves to richer chord combinations. When the early guitar players wanted to copy the ragtime piano style of Scott Joplin in the early 1900s, they found that standard Delta blues chords just wouldn't cut it. Although they can create amazing and emotional blues music, they don't have the variation required for fingerstyle ragtime guitar playing. Old-style Mississippi Blues pickers would mostly hit one bass string, often damping the sound with the palm of the picking hand so that it didn't resonate. This had the effect of sounding a little like a drum beat, or 'thwack', which was awesome - these guitar players had there own percussion section! One day, a bright young fingerstyle guitarist realized that the bum-chick sound prevalent in the popular piano music at that time could be approximated by alternating the thumb strikes between two or three bass strings. This alternating bass finger-picking technique was a huge step in the evolution of acoustic guitar. Many modern players such as Merle Travis, Chet Atkins, Tommy Emmanuel and many others would turn it into an art form, but it all started back in the early days of the roots of the blues. The alternating technique was dubbed Travis-picking and has been used to create ragtime blues, Piedmont, swing, country and almost every musical style under the sun. When used with the chords found in the key of C, it opens up wonderful possibilities. Listen and watch while I play the famous Truckin' Little Baby by Blind Boy Fuller in C below: I know, I know - it's super-fast! The trick is to play it very slowly and speed it up a little each day. It's not just that the standard chord progression of C, F and G are richer chords, which is one way of saying that more strings are fretted, so more variations can be created, but really cool turnarounds can be added between verses as well. For the key of C, the turnaround is C, C7, F, Ab7, C and G in quick succession. Try it out! It's a load of fun, once you get those fingers disciplined. It happens in the above video at the end of every verse, and particularly in the instrumental breaks, the arrangements can get very interesting indeed. in the hands of a master, fingerstyle guitar chords in the key of C are a joy to listen to. Download The Guitar Tab PDF & Chords For Truckin' Little Baby In CA ragtime blues progression doesn't have to be fast to be powerful. Listen to Reverend Gary Davis play Candyman to see what I mean. He uses just a few chords, basically C, F and G, to create a fantastic piece of fingerstyle guitar. His right hand technique was very special indeed - it's what we all aim for! The basic G blues progression begins with the major root chord, which is nothing to write home about and played by itself, it doesn't scream 'blues'! However, as is often the case, it's what you do with it that counts. Look at all those middle strings, just waiting to be pressed, pulled off or hammered - the chord is a ragime blues guitar player's paradise. In the diagram the high E string is fretted with the ring finger, which is one way that I play the chord, depending on the song and the style of the music. Now, if you use your pinky to fret the high E string, a whole world of possibilities open up, simply because you can use the freed-up third finger to play around with the open D, G and B strings. Just changing the fingers around to form a G chord radically change your playing style, making it much more exciting. The most important thing that this facilitates is a ragtime blues progression in G known as the turnaround, discussed above in the section about key of C chords. This ragtime songs. Other Piedmont fingerstyle guitar players, such as Fuller and Floyd Council used a very similar, if more simplified, chord sequence in their slower pieces. The chord sequence goes G, G7, C, Eb7, G, D7 and back to G. Play it fast and it sounds super. Listen to the MP3 below: Ragtime Blues Progressions - Turnaround In Key Of G.mp3 So far, I've only considered normal, or standard, guitar tuning, but there's a whole other world of possibilities when you start to play around with those tuning pegs. Although an artist like Joni Mitchell once said that she has used over 50 different open guitar tunings in her career, most people manage with just a couple! If I had to guess, I'd say that 75% of open tuned blues songs use Open G, 15% open D and the rest ranging from open C, E and some obscure hybrid configurations. I'll kick off with Open G, as it's so common, particularly when considering the old, Mississippi style Delta blues. As you can see from the above chart, there are three D notes, 2 Gs and one B. Just strum across all of the strings and you have a G major chord - cool! Just damp the 6th with your thumb if you want to be purist about it. You can hear what it sounds like using the audio file below: Guitar Tuning - Open G - DGDGBD.mp3 Now, the really great thing about this tuning for beginners who are struggling with some tricky chord shapes, is that you can play a whole song using your fingers as a bar across all of the strings. First strum open, then bar the 5th fret and move on to the 7th.Of course, that's not the whole story, but checkout some of the Rolling Stones songs, like Jumpin' Jack Flash, and hear what Keith Richards did with little more than these basic blues chords. That said, the real beauty of the open G chord structure is when a bottleneck is used to play slide-style Delta blues. Category: Blues Guitar Music Video Transcript: Hello again - today we're going to look at a version of love in vain by Robert Johnson used, although it might lack a little of his intensity which was which was very special. But it does allow us to put ourselves into the music within the basic structure. It's a piece in A and let's take a look at the chords we are going to use. First of all I use a long A in this form, then often I use my little finger to hold the last two strings down. This is a Lightnin Hopkins trick which gives a really nice effect. Then of course for you A7 in this form. We have a basic E chord and it wouldn't be a blues without an E7 chord. We also use a D7 chord - this is the full D7 chord but often we just use this half-chord. We have a diminished chord. Now we use a kind of a D7 shape high up here on the ninth, the eighth and the seventh fret. Really that's about it. The interesting thing that we're doing, a long A chord is of course the trademark Johnson rundown. You'll notice throughout this song that the thumb is striking the bass strings quite heavily and very often damping as soon as it strikes in this way. It's a strange kind of technique because if you do it too hard the strings buzz and they don't make a very nice noise so it's a little bit critical, but it provides this boom boom boom. The nice driving bass beat it gives it a lot of intensity and of course the treble notes with the fingers provide an answer to that bass. It's right out of the Delta, isn't it? Sometimes you'll feel that it needs to be damped and sometimes you can let it ring a little bit. The recipe is pretty straightforward, except that on the D7 chord we have a hammer on and a pull off, and a hammer on and one pull off for now then do them. And now I'll play the introduction and one verse and the instrumental break to show you what we're aiming for. Here we go with Love in Vain by Robert Johnson ... Went down to the station with my suitcase at my hand I feel so lonesome All my love was in vain. Let's take a look at the tablature now and the detailed tuition for Love in Vain. We'll start with introduction, which is quite short and then we'll look at the detailed tablature which is quite slow. I'll show you first of all how this section and put them together, you sort of make sense. At the moment the strings are ringing because we're leaving them, but normally when we play we run them all together. See how you get on all of the tableture. If you brush across both of them it's quite nice. As we move on to the E7 using this double hammer-on and pull-off effect. Also with the E7, we just bend that note a little bit before we let it go. And now we come to the section where we're going to play D7 again and here I use an effect that is a trademark of Johnson's. He's holding the 6th string down on the second fret with this thumb. We're hitting them with the thumb of our right hand, then we'll drop it down to the 1st fret and back to the second. But in between those strokes we're going to hit this 5th string with our finger. Here's what it sounds like with the music. See how you get on. Well that's the end of the tuition for Love in Vain I hope you have enjoyed it. If you've got any questions or comments at all please email me on and I'll be happy to talk to you. Make some time in the morning and the evening to practice regularly, even if it's a little but regularly, even if it's a little but regularly is much more beneficial than two or three days. Another thing I want to say is that often guitar instructors talk about the riffs and the evening to practice regularly, even if it's a little but regularly is much more beneficial than two or three days. when you play the blues is his attitude. Try and put yourself in the shoes of these these old quitar masters. How they lived, how they worked. They traveled around playing for a room, playing for food. Life was very hard. Let the intensity in that feeling come out in your music and you won't go wrong. I'll see you again, bye-bye. Hover over the text to see answers to these common questions (some may have links): What are the 3 chords used in the blues? It depends on the key of A, then you have the A chord, the D7 chord and E7 chord. What chords are used in blues? What are the basic blues chords? How do you play blues progression? What is the 12-bar blues chords? How many chords are used in blues? What is the most common key for blues? What is the 12-bar blues progression? What is the 12-bar blues progression? What is the 12-bar blues? What is

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