

LICK OF THE WEEK (First Chorus)

Note: this has run before as sections. Below are the 1st four, which take you through the 1st 12 bars of the solo. Next week we'll look at the last 12 bars.

Jump Blues in A^b – part 1

Here's this week's tune, *Jump Blues in A^b*. "Jump blues style" is one where the 12-bar progression is played with a heavy, triplet swing rhythm, and the accents are all on the upbeats. To make the accents as strong as possible, the rhythm guitar part has a strum on each upbeat and no strums on the downbeats. This gives the tune a strong sense of forward motion. The strums, in bold, are all played with an upstroke:

(1) & (2) & (3) & (4) &

The lead part in this tune is made mostly made up of double-stops (two strings played simultaneously). Most of them are played on the same fret, using one finger. Naturally, wherever they fall on two different frets, you have to use two fingers.

Notice in the 3rd bar after the count-in, there is a bend and release fretted with the 3rd finger only. This may take a little practice, in order to make the ½ step bend without having the strings slip out from under your fingers. It will come with practice.

The notes are mostly found in pattern 1 of the A^b minor pentatonic scale, with some from the A^b major pentatonic for color. The combination of the two gives you a stronger sense of the chords you are playing over.

Jump Blues in A^b – part 2

This week's installment of *Jump Blues in A^b* begins with the part of the lick that we left off with last week. It makes more sense to start there than to start right in the middle of the repeated figure. The pick-up and the first full bar are played over a I chord (A^b7), and continues with the repeated figure into the next bar (measure 5 in the 12 bar progression), which has a IV chord (D^b9). This figure still works on the new chord. After a variation of the figure at the end of measure 5, the original figure appears again in the next bar. Still on the IV chord, there is a repeated triplet (E^b and A^b, 4th fret, strings 2 and 1). That anticipates the return to the I chord, where you ride the lick out.

You will notice that most of the lick is played with double stops, as with last week's lick. Again, they should be fretted with a single finger.

Jump Blues in A^b – part 3

This week's installment takes you from the end of measure 8 of the 12-bar progression, through measures 9 and 10 and to the first beat of the turnaround. This takes you from the I (A^b7) chord to 2 bars of the V (E^b9) chord. Actually, in the 2nd bar of E^b9, you

move up to E9 (^bII – it's really F^b9 but who uses that term?) and then descend to the I (E^b9). That takes you right into the turnaround, on an A^b7.

The part of the lick that is played over the E9/E^b9 could just as well be played over a D^b9 – the IV chord. So you can use this lick in most dominant blues tunes, which usually change to the IV chord in measure 10.

Jump Blues in A^b – part 4

This week's installment of *Jump Blues in A^b* takes us through the turnaround in the first chorus, and into the first 2 bars of the second. You'll recall that a chorus is one time through the progression of a tune – in this case, a 12-bar blues. *Jump Blues in A^b* has 2 choruses.

After a 2-beat riff, the lick is made up almost entirely of a repeated triplet figure, which begins at the end of the first bar of the tune, and continues through the next 2 and $\frac{3}{4}$ bars, ending on a half-note bend and vibrato on a C^b note, top string 7th fret. This installment ends abruptly there, because the next part is a very fast run, which we will look at next week.

Enjoy.
JG