



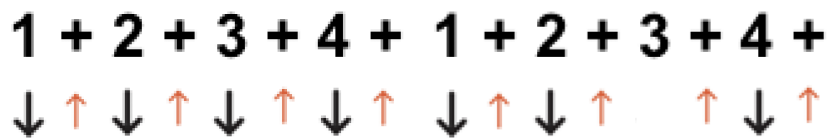
12 BAR BLUES

[Standard Shuffle in the Key of C]

The 12-bar blues is a great way to get your fingers moving and can be adapted to fit hundreds of songs that derive from the Blues and Rock 'N' Roll music. Once you have the basic chord sequence memorised you just need to add in those extra 6th notes to get that bluesy sound and speed it up for a Rock N Roll vibe. This 12-bar pattern is in the Key of C major.

SHUFFLE STRUMMING (aka Swing Rhythm)

Firstly, let's get the strumming pattern down. It consists of a two-bar sequence with the first bar containing all up/down strums and the second bar missing out the down stroke of beat 3 as follows:



It may sound odd playing it at first and if you don't shuffle the sound as you will get a straight 8 rhythm which isn't very bluesy. To shuffle the strumming pattern, you need to push the + notes back slightly after the beat.

Click on the speaker icon to listen to two bars of each rhythm at 100BPM.

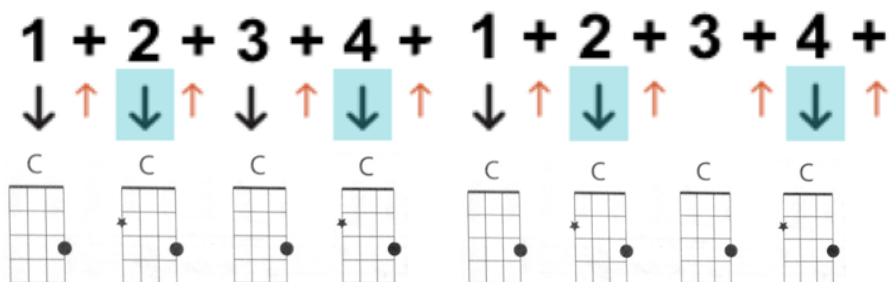
CHORD SEQUENCE

This is a basic chord sequence that utilises major chords only. You can play around with it and add 7th chords in too depending on what type of sound or song you are playing. Each chord represents 1 bar. Make sure you follow the 2-bar pattern along the way.

[C] [C] [C] [C] [F] [F] [C] [C] [G] [F] [C] [C] or [G] or [G7]

ADDING 6th NOTES

Every major chord has a relative minor chord which is located at position 6 in the scale of each major chord. For example; the relative minor of C major is Am; the relative minor of G major is Em and the relative minor of F is Dm. More on that in basic theory. The 6th notes should only be added on the down strokes of beats 2 and 4 for each bar in a consistent OFF and ON motion as follows:





12 BAR BLUES - STRUCTURE

<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ C C C C Bar 1</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↑ ↓ ↑ C C C C Bar 2</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ C C C C Bar 3</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↑ ↓ ↑ C C C C Bar 4</p>
<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ F F F F Bar 5</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↑ ↓ ↑ F F F F Bar 6</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ C C C C Bar 7</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↑ ↓ ↑ C C C C Bar 8</p>
<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ G G G G Bar 9</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↑ ↓ ↑ F F F F Bar 10</p>	<p>1 + 2 + 3 + 4 + ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ C C C C Bar 11</p>	<p>1 ↓ (+ turnaround) C Bar 12</p>

TURN AROUNDS

As mentioned previously, there are many ways to turn around the 12-bar blues. This basically means the way you end the sequence to start it again or to end finally when the song ends.

Here are some basic examples of how you could play a turnaround:

1. You can simply stop on the C as illustrated above and leave a count of 3 before starting again.

2. You could add the G major chord on the down stroke of beat 2 as follows:

G

2 + 3 + 4 +
 ↓ ↓ ↑ ↓

3. You could add the G7 chord on the up stroke of beat 1 as follows:

G7

+ 2 + 3 + 4 +
 ↑ ↓ ↑ ↑ ↓

4. You could use a double pluck run on the A & C string from fret 7, 6, 5 as follows:

3 7 6 5
 0 7 6 5
 0 7 6 5

To listen to each of these examples please log into your UCL account.