

**INCLUDING
82 MP3's**



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Swing & Jump Blues Guitar

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Sample from the book 'Swing & Jump Blues Guitar' by Matthieu Brandt
67 pages / 100 tabs / 82 mp3's

Note: Inner Logic

The 7th of the I chord (in this case the G in an A7 chord) leads to the 3rd of the IV chord (the F# in D7). The 3rd of the I chord (a C# in A7) leads into the 7th of the IV chord (a C in D7).

This inner logic of a blues chord progression can also be used in your solos. The same logic can be applied to the V-I chord progression.

Thirds

Intervals Thirds Ex 1 – CD 7

G7

This example uses sets of third intervals, both major and minor. They are derived from the mixolydian scale. Move them up to the IV and V position to get the riff for the C7 and D7 groove. All these riffs are played relative to the tonic. Find the tonic first and then play the riff. The tonic for this riff (a G) is the last note you play.

Intervals Thirds Ex 2 – CD 8

Again: the tonic of this riff is the last note you play.

Move this pattern two frets up to get the D7 chord variation.

Intervals Thirds Ex 3 – CD 9

C7

G7

Thirds are all over the neck. You can form a third interval on any two adjacent strings, like in example 3. Move this riff up 5 frets to get the C7 variation and another 2 frets to get the D7 pattern.

Intervals Thirds Ex 4 – CD 10

G7

Another groovy one that is similar to Hollywood Fats' riff in "She's Dynamite"

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Note: Inner Logic

As with tritone intervals, there is an inner logic to playing third intervals over these chords.

Intervals Thirds Ex 5 – CD 11

G7

First system of musical notation for G7. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note G4, and then a quarter note G4. The guitar tablature below shows the fret numbers and fingerings for the left hand: 5, 3, 4, 5, 3, 4, 5, 5, 3, 4, 5, 6, 5, 3, 4, 5, 5.

C7

Second system of musical notation for C7. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note G4, and then a quarter note G4. The guitar tablature below shows the fret numbers and fingerings for the left hand: 3, 4, 5, 6, 5, 2, 3, 5, 2, 3, 5, 5, 3, 4, 5, 6, 5.

Left hand: 3 1 1 3 1 1 3

G7

D7

Third system of musical notation for G7 and D7. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note G4, and then a quarter note G4. The guitar tablature below shows the fret numbers and fingerings for the left hand: 2, 3, 5, 2, 3, 5, 5, 3, 4, 5, 6, 5, 4, 5, 7, 4, 5, 7, 5.

C7

G7

G7

D7

Fourth system of musical notation for C7, G7, and D7. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a quarter note G4, followed by a dotted quarter note G4, and then a quarter note G4. The guitar tablature below shows the fret numbers and fingerings for the left hand: 3, 4, 5, 6, 5, 2, 3, 4, 5, 2, 3, 4, 5, 5, 3, 4, 5, 4, 5.

Left hand: 3 1 3 2 2
2 2 1 1

Whenever you use a riff with notes from the mixolydian scale and you change chords (for instance from G7 to C7), you've got to change scales.

The first pattern on G7 uses notes from G mixolydian. On C7 you use notes from C mixolydian.

These scales look a lot alike (see Scales / Chords). By changing only one note of the first G7 riff, you can use it on a C7 chord. Move this one up two frets and you're set for D7.

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Whenever you play a riff with intervals or broken chords, there is a good chance you can play the same riff on the IV and V chord.

If it contains the third of the I chord (B in G7), move that note down one fret. Bingo!
 Move the riff up two frets from there to get the V chord version.

If the riff contains the seventh of the I chord (F in G7), you've also got to change the riff when you land on the V chord. Look at bar 9 of example 5. On beat two you're playing an F# on the B string, not an F!
 On the C7 the F sounds hunky dory because it's part of the C mixolydian scale.

These kinds of riffs are used a lot by experienced players.

Instead of moving all over the neck to play these riffs, they change one note and look way cool while giving the girls (or boys ...) in the first row the eye.

Sixths

A more open way of playing intervals is by using sixths. The mixolydian scale is harmonised by adding a second note that is a sixth higher than the original note.

The Bb mixolydian scale has these notes:

Bb	C	D	Eb	F	G	Ab	Bb
1	2	3	4	5	6	7	8

When you add a sixth, you get these intervals:
 Bb-G, C-Ab, D-Bb, Eb-C, F-D, G-Eb & Ab-F.

Hey, you'll never remember this if you're life depended on it. Look at these examples to help you out. Focus your riffs on these positions and vary them to your liking.

Intervals Sixths Ex 1 – CD 12

The tonic of the chord is the first note you play. Move the riff up 5 frets to get the Eb riff (the IV chord) and another 2 to get the F riff (V chord).

Or play the IV chord riff like this:

Intervals Sixths Ex 2 – CD 13

Move the same riff up two frets for the V version.