

Day 7

Build a Blues in D

#TenThumbsBluesChallenge in D



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Key: D

Harmony: D7, G7, A7

Video Tutorial: <https://www.youtube.com/watch?v=uHCwHSvS8M8>

Blues Intro:

- This is pretty quick, when it comes to turnarounds you can... just use a turnaround! You have two options.
- Playing just the riff and starting on the 11th bar
- Strumming the V7 and IV7 as well, so you start on the 9th bar

A new turnaround

Turnaround 1

The musical notation shows a single staff in treble clef with a key signature of one sharp (F#). The notes are: D5 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C#4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter). Above the staff, chords are indicated: D (bar 1), D7 (bar 2), G (bar 3), Gm (bar 4), D (bar 5), and A7 (bar 6). Below the staff, fret numbers are written: bar 1: 5; bar 2: 3; bar 3: 2; bar 4: 1; bar 5: 0; bar 6: 3. A second line of fret numbers is written below the first: bar 1: 2; bar 2: 2; bar 3: 2; bar 4: 2; bar 5: 2; bar 6: 0, 1, 2, 2.

- When learning a turnaround you will see a lot of shapes repeated in 8ths or triplets, we will see that later in this lesson, feel free to break it down into $\frac{1}{4}$ notes to get a feel for the new shapes.
- This turnaround starts on the 7th which is a C note, that is one of 3 starting points.
- It is also called a descending because it is going down in frequency.
- The chords above are implied harmony, you can also experiment with strumming those full chords.
- What is implied harmony you ask? Well these chords are 3 or 4 notes, but we are only playing 2, so we are "implying" the chords but using some of the more defining intervals.
- The A7 is probably a new shape that can be a little tricky, take your time to get that under you fingers.
- As always, go slow and count it out loud. If you cant play this basic turnaround properly, you won't be able to play the others, so take your time.

Adding 8ths to the turnaround

Turnaround 2

D D7 G Gm D A7

- This is exactly the same as the previous turnaround, but we are playing beats 2 3 4 over the 1st measure with 8th beats instead of $\frac{1}{4}$ beats.
- Reverse engineering this is how you can take a hard turnaround and make it easier, so when you finish this lesson take the time to look at it backwards as well so you can see how to make something difficult easier.

Turnaround 3 - Introducing Triplets

Turnaround 3

D D7 G Gm D A7

- Look at the 2nd beat on the 2nd measure, you see those three notes with a line and a 3 over the top? Those are triplets.
- So... what does that mean? It means over a quarter beat we are playing 3 notes. 1 is a quarter, 2 is 8ths, 4 is 16ths, but 3 is triplets.
- How do you count it? There are a couple of ways,
 - Tri-po-la
 - Tri-po-let
 - Tup-o-let
 - 1-po-la 2-po-la 3-po-la 4-po-la
- The last one is how I do it, so the 2nd beat I would count it as "2-po-la" because it starts on the 2nd beat. That not only helps me count it but it lets me know where I am in the measure

Applying Triplets to the first measure

Turnaround 4

D D7 G Gm D A7

- Triplets are a little more tricky, it is as down down up. Down with your index finger, followed by a down strum with your thumb followed by an up strum with either your thumb or your index, if you want to see what triplet strums look like check this out.
- <https://www.youtube.com/watch?v=bItMhJXJPP1>

Full 12 bar - Turnaround intro, shuffle and new turnaround

9 10

D D7 G Gm D A7

16 17 18 19

D7

20 21 22 23

G7 D7

24 25 26 27

A7 G7 D A7