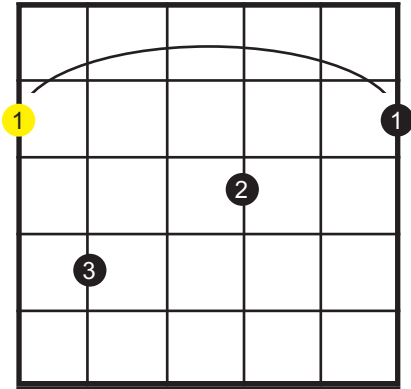


# **JABO BIHLMAN'S BLUES 101**

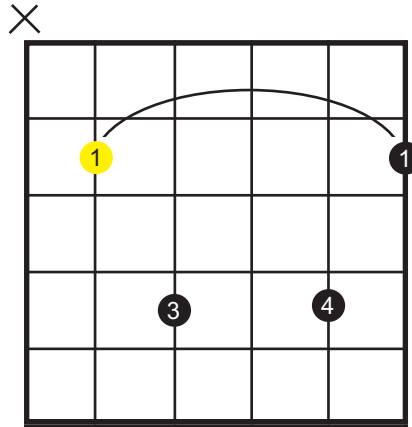
# The Big Chords

● = Root  
 ✕ = Don't play

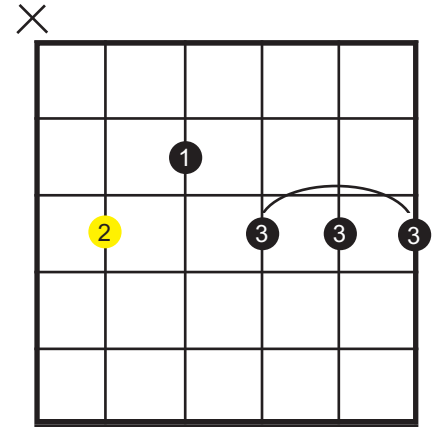
## Dominant Chords:



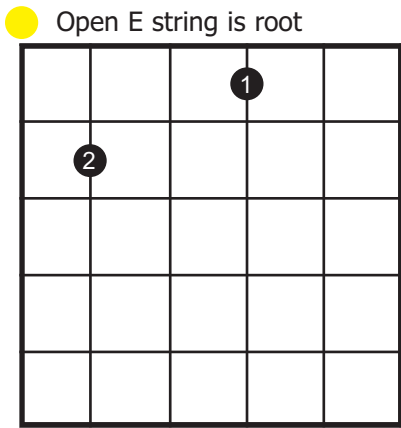
**Dom 7**  
**6th string Barre chord**



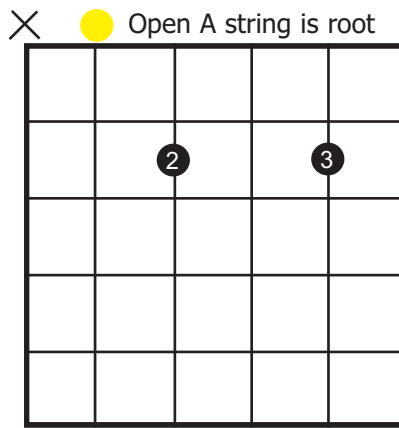
**Dom 7**  
**5th string Barre chord**



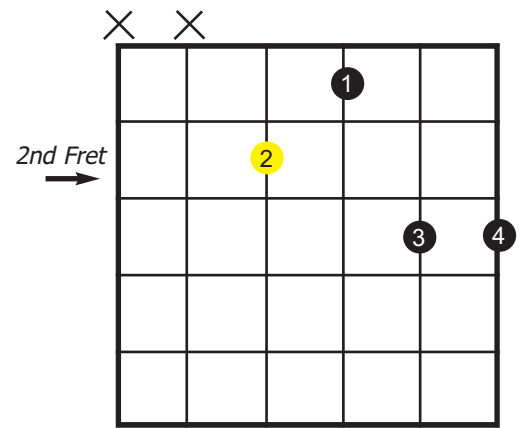
**Dom 9**  
**5th string Barre chord**



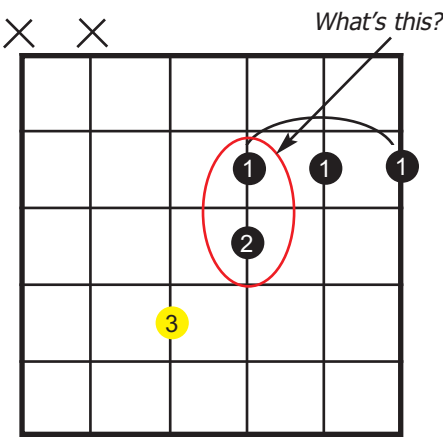
**E dom7**  
**Open string chord**



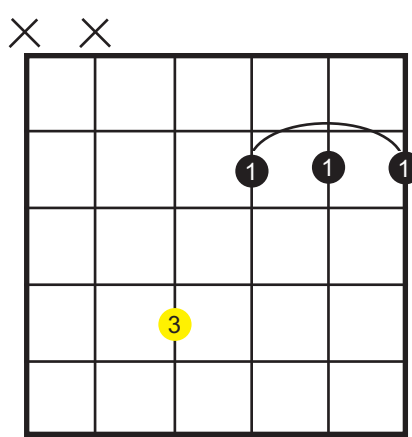
**A dom7**  
**Open string chord**



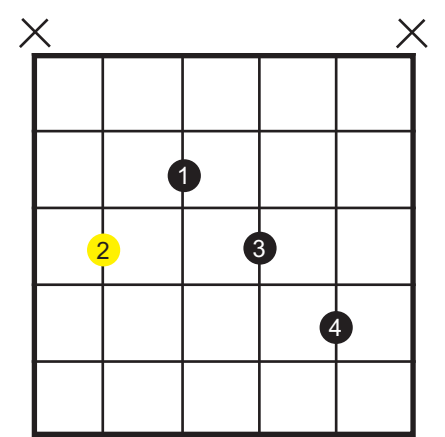
**E dom#9**  
**4th string Barre chord**



**Major**  
**4th string Barre Chord**



**Minor**  
**4th string Barre Chord**

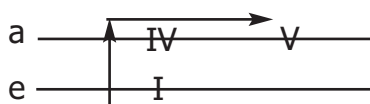


**Dom#9**  
**5th string Barre Chord**  
**Also known as the**  
**"Hendrix" chord**

## The 12 Bar Blues

Undoubtedly, the most common progression in blues music is the I, IV, V 12 Bar Blues. Because it's easy to play, it's considered the universal jam, and just about every musician everywhere knows how to play it. If you don't, never fear. You will in a moment! A great example is Stevie Ray Vaughan's "Pride and Joy". Basically, the I chord, IV chord and the V chord all wrapped up in a nice 12 bar structure. The reasons why it is the most common are many, but here a few of the biggies:

1. It can easily be played in any key (or "transposed" to use music speak)
2. On the guitar, it has a tidy "right angle" shape



3. Pattern 3 minor pentatonic sits right on top of it! More on that later.

It's very easy to hear when the progression ends, because as you will see, the 11th and 12th bars contain what's known as the turnaround. The turnaround serves as a 2 measure alert that the "end is near" and points the song back to the beginning. The V chord creates the most tension against the I chord or the tonic (key of the song). That's why it occurs last, to create a longing for the resolution of the I chord.

### The Turnaround

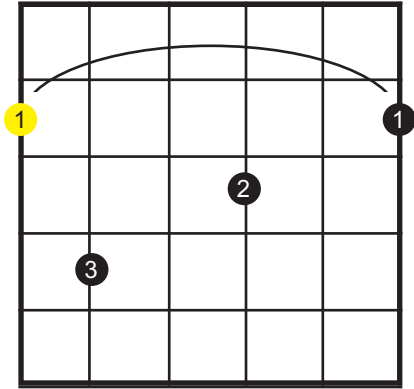
The chart on the next page contains a chordal or rhythmic turnaround which you can play when you're the rhythm guitar. We will discuss in greater detail how to improvise over this cool area of the song in a minute. But first! Here is a very traditional turnaround that sounds great. It's what I like to call a "lickular" turnaround (yes, I made that word up). You're not soloing exactly, but it's not chordal either. It's somewhere in between with a lick type feel. Here is the tab:

CD 2

		1	&	2	&	3	&	4	&	1	&	2	&	3	&	4	&	
4/4	E	5																
	B	T	5															
	G	A	6															
	D	B	5															
A	B	5																
Low E	B	7																
		5																

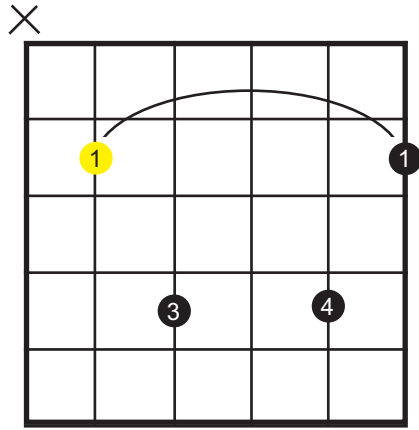
At the end of the lick you play the #V and V chords, holding the V chord until the end of the measure.

# The 12 Bar Blues



**Dom 7  
6th string Barre chord**

**Use as the I chord**



**Dom 7  
5th string Barre chord**

**Use as the  
IV & V chords**

**CD 3**

$\frac{4}{4}$	$\overset{1}{ }$	A7 I		A7 I		A7 I		A7 I			
$\overset{5}{ }$		D7 IV		D7 IV		A7 I		A7 I			
$\overset{9}{ }$		E7 V		D7 IV	$\overset{11}{ }$	A7 I	D7 IV	$\overset{12}{ }$	A7 I	E7 V	:

Notice that in the turnaround, you play the chords twice as often as you do in the rest of the song. In other words, each chord gets 2 beats (1/2 the bar), instead of four (the whole bar).