

Four Blues Turnarounds

With Advanced Concepts



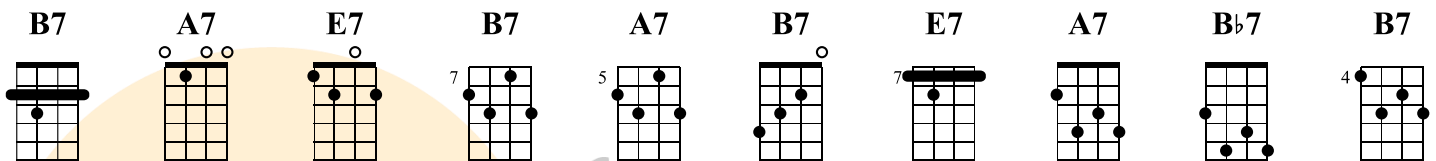
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Key: E

Chords: E7, A7, Bb7, B7, C7, B9, C9

Video Tutorial: <https://www.youtube.com/watch?v=sF64v4gZbxs>

Chord Shapes:



Turnaround 1

- The lick that is played over the B7 and the A7 is the same exact link transposed down a whole step, this is very common
- The lick is really actually just an arpeggio with the exception of the hammer on, it goes from the minor 3rd to the major the 3rd, the minor 3rd is in the blues scale, so for one note it goes to the B blues scale over the B7 and the A blues scale over the A7
- You can use the minor to major 3rd move over any chord at any time in the blues

Turnaround 2

- This lick is interesting, it starts with playing a B5 over the 1st beat of bar 9.
- After that we play a G#m minor chord but when harmonized thinking of B as the root we get
 - o B - Root
 - o D# - Major 3rd
 - o G# - 6th
- So with a B in the bass it feels more like a B6
- When it slides down to the F#m we get
 - o A - b7th
 - o C# - 9th
 - o F# - 5th
- So here it feels more like a B9
- So you can think about it as a B5, to B6 to B9 to B6 move
- Then we go to the A and repeat the idea but hit the G# on the way down, just a fun little chromatic move for color. Half steps always sound cool when arriving to the new chord
- The walk down starts on a
 - o B - the 5th
 - o D - the b7th
 - o G# - the 3rd
- Those are the three notes when you are doing a walk down that you should start with, you can also combine them in any order
- Over measure 12 we have a hammer on pull off move with a G, the b3rd and a G#, the 3rd
- Open E string against the G# to imply an E major chord
- From there to a B7, our V7 chord for the tension.

Turnaround 3

- This one is more straight forward
- It is triplets over the B7 until the 4th beat and you play a ¼ note
- Same thing over the A7
- The chromatic movement is ascending, that is why this one is unique, we start at the G#, the major 3rd and go up.
- Over the 12 chord we play a A7 then Bb7 on the way to the B7 but instead of just a b7 we play a triplet before playing the full chord

Turnaround 4

The image shows a musical score for a guitar turnaround. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The score is divided into four measures, labeled 13, 14, 15, and 16. Measure 13 is labeled 'B Mixolydian' and contains a melodic line with three triplet markings. Measure 14 is labeled 'A Mixolydian' and also contains a melodic line with three triplet markings. Measure 15 is labeled 'E7' and contains a melodic line. Measure 16 is labeled 'E7 A7 Bb7 B7' and contains a chord progression. Below the staff are two lines of fret numbers for the A and B strings. The A string fret numbers are: 4-3-2-2, 2-1-0-0, 0-4-0-5-0-6-0, 7-4-5-6. The B string fret numbers are: 2-2-2-3-2, 0-0-0-1-2, 0-4-0-5-0-6-0, 7-3-4-5, 8-4-5-6, 7-2-3-4.

- Here instead of chords, arpeggios or the blues scale we go modal, with the mixolydian mode.
- B mixolydian is created by starting on the 5th note of the E scale and playing them in that order
- E major
 - o E F# G# A B C# D# E
- If you count to the 5th note you will see it is a B, now treat the B as the root
 - o B C# D# E F# G# A B
- Even though it is the same note the different order creates different intervals.
- The notes of a B7 chord are
 - o B - root
 - o D# - Major 3rd
 - o F# - 5th
 - o A - b7th
- You'll see all of those notes/intervals in the Mixolydian, plus three more, the 2nd, 4th and 6th. The 4th doesn't sound great by mixing in the 2nd (C#) and the 6th (G#) sound great
- So the lick over the 9th measure is all B mixolydian
- When we get to the A7 we do the same thing A mixolydian
- I won't go through all the intervals but A mixolydian is built of the 5th degree of the D major scale, if you'd like (and I do encourage you to do so) you should write out all the notes and repeat the process to see how it works harmonically.
- The ending is an E note against an ascending starting at the G# just like the last turnaround but played in a differently style
- And finally we play an E7 then down to an A7, Bb7 as a passing chord on the way to B7 which we let ring out.

Take the time to understand these tools and choose keys you like to play and apply them to make your own unique, fun and powerful turnarounds!

These also work great as introductions to a blues song, whether you play all 4 measures or just the last 2.



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