

# LEARN BLUES FINGERPICKING

## INTERMEDIATE COURSE

### 4.3 Targeting Chord Tones

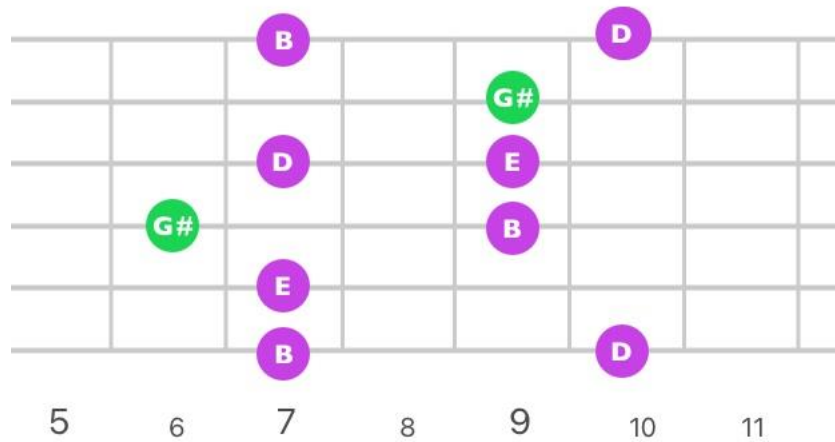


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# Targeting Chord Tones in P4

Now that we are familiar with the scales in Position 4 and we have learned a few riffs based on those scales, the next step is to learn the E7 arpeggio in this part of the guitar neck and to add a few of the notes in that arpeggio to the following riffs so that we outline our chord.

## E7 - P4 - Chord Shape



1 *mf* 2

T  
A  
B

10 7 9 9 7 9 6 7 10 7

## Riff E

The first half of this riff has eighth notes with that shuffle feel.

We play here in position 3 for a bar and then move up to position 4 for a bar – no law against it! In fact, most skilled guitar players “connect” these positions all the time without thinking too hard about it.

Think of learning these positions one-by-one as a sensible learning structure. Once you know it, you’ll want to roam all over the neck!

The first half of Riff E consists of two measures. The first measure is marked with a '1' and the second with a '2'. Above the first measure, a triplet definition shows three eighth notes with a '3' over them, followed by an equals sign and three eighth notes. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (B4), and a quarter note (A4). The second measure contains a quarter note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The guitar TAB below shows fret numbers: 7, 6, 5, 8, 5 for the first measure and 10, 7, 10, 8, 9 for the second measure. The bass line is all zeros.

The second half of this riff then uses regular eighth notes and feels much “straighter”.

The second half of Riff E consists of two measures. The first measure is marked with a '4' and the second with a '5'. The first measure contains a quarter note (G4), an eighth note (A4), an eighth note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). The second measure contains a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), and a quarter note (A4). The guitar TAB below shows fret numbers: 9, 8, 7, 5, 7, 5 for the first measure and 7, (7), 0, 0, 0 for the second measure. The bass line is all zeros.

Note that each time, we let a note ring for a long time, it is an E note (in our arpeggio and outlines the chord!)

## Riff F

The first half of this riff uses our position 4 Em Pentatonic scale but adds a note from the E7 arpeggio that is not in the scale – the 2<sup>nd</sup> string at the 9<sup>th</sup> fret is a G#

Play this while really letting your ears take it in. It adds a “happier sound”.

Musical notation for the first half of Riff F. The notation is in treble clef, common time (C), and features a mezzo-forte (*mf*) dynamic. The first staff shows the melody with a first ending bracket over the first four notes and a second ending bracket over the last three notes. The second staff is a guitar tablature with two lines labeled 'T' (top) and 'B' (bottom). The fret numbers are: 9 8 10 7 10 8 9 8 (first ending) | 9 (second ending). The bottom line of the tablature shows all zeros (0).

The second half of this riff end on the 4<sup>th</sup> string at the 7<sup>th</sup> fret.

This is a note in the scale but not a chord tone. See how it sounds a bit more dissonant. We add to this by playing the blues note just before we play it!

Musical notation for the second half of Riff F. The notation is in treble clef, common time (C). The first staff shows the melody with a first ending bracket over the first four notes and a second ending bracket over the last three notes. The second staff is a guitar tablature with two lines labeled 'T' (top) and 'B' (bottom). The fret numbers are: 9 8 10 7 10 8 9 7 (first ending) | 9 (second ending) 8 7. The bottom line of the tablature shows all zeros (0).