

## Lesson 30 – “Playing On The Porch” – Part I

**In This Lesson:** In this lesson you will learn a way to play a cool blues tune solo; meaning no accompaniment of any kind. This one is in E.

While many of the techniques and strategies in this book work great in a band or group situation, there’s a lot to be said for simply sitting around and playing by yourself with no other accompaniment at all.

There are a lot of advantages to playing by yourself and attempting to play both the rhythm and the lead (call and response) parts.

1. You learn to take ownership of the beat. This is so critical and so often overlooked. It has nothing to do with a metronome or a drummer. It is about keeping the time yourself and sticking with it.
2. You get better acquainted with the 12 bar blues form. You’ll soon get to where you can just feel where the next chord is coming and what it’s going to be.
3. You get to try out new licks and sounds without needing any help from anyone else.
4. You can just sit down with any guitar, any time, and play. You’ll have a great time and when you get it down, it’s really enjoyable for others to listen to.

In this first part, I’m using a blues in the key of E. Following the 12 bar form that means I’ll use an E or E7 type of chord, A or A7, and B or B7 type chord. I chose basic open position E, A, and B7 for this example.

I just made up very simple licks that could be played within 2 beats. Here they are in TAB:

Lick #1:

### EXAMPLE 30-1

The image shows musical notation for Lick #1. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is: a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. A triplet bracket is placed over the last three notes. Below the staff is a guitar tablature with the same 4/4 time signature. The fret positions are: a quarter rest, then fret 3 on the 4th string, fret 0 on the 3rd string, fret 3 on the 2nd string, fret 0 on the 1st string, and fret 3 on the 4th string. A triplet bracket is placed over the last three fret numbers.

Lick #2:

EXAMPLE 30-2

Musical notation for Lick #2, Example 30-2. It shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of a quarter rest, followed by a triplet of eighth notes (B4, D5, E5), a quarter note (F#5), and a quarter note (G#5). The bass clef staff shows fret numbers: 4, 3, 2, 0, 2. There are two triplet markings over the fret numbers 3, 0, 2 and 2, 0, 2.

Lick #3:

EXAMPLE 30-3

Musical notation for Lick #3, Example 30-3. It shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of a quarter rest, followed by a triplet of eighth notes (B4, D5, E5), a quarter note (F#5), and a quarter note (G#5). The bass clef staff shows fret numbers: 2, 0, 0, 3, 0. There is a triplet marking over the fret numbers 2, 0, 0, and an arrow labeled "full" pointing to the first note of the triplet.

Lick #4:

EXAMPLE 30-4

Musical notation for Lick #4, Example 30-4. It shows a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of a quarter rest, followed by a triplet of eighth notes (B4, D5, E5), a quarter note (F#5), and a quarter note (G#5). The bass clef staff shows fret numbers: 3, 0, 3, 0, 3, 0. There are two triplet markings over the fret numbers 3, 0, 3 and 0, 3, 0.

Lick #5:

**EXAMPLE 30-5**

And the turnaround lick I used:

**EXAMPLE 30-6**

Once you get each one of those down individually, and can play them comfortably. Mix and match them all you like.

Here is the TAB for the way I played it on the video:

**EXAMPLE 30-7, CD 3 TRACK 23**

Example 30-7, CD 3 Track 23, first system. The music is in E major, 4/4 time. The first measure is an E chord. The melody consists of eighth notes and triplets. The TAB below shows the fretting for each measure.

T	0	3	0	3	0	3	0	0	0	0	3	0	3	0	0	3	0	3	0	
A	0	0	0	0	0	0	0	1	4	3	2	0	2	0	2	0	0	0	3	0
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Example 30-7, CD 3 Track 23, second system. The music continues with an A chord in the first measure and an E chord in the third measure. The melody features triplets and a 'full' dynamic marking.

T	0	3	0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	2	3	0	3	2	0	2	2	3	0	3	0	3	0	0	4	3	2	0	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Example 30-7, CD 3 Track 23, third system. The music continues with a B7 chord in the first measure, an A chord in the second measure, and an E chord in the third measure. The melody features triplets and a 'full' dynamic marking.

T	0	3	0	3	0	3	0	0	0	0	0	0	0	0	0	0	0	0	0	
A	2	3	0	3	2	0	2	2	3	0	3	0	3	0	0	4	3	2	0	2
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0