

# Open A Tuning Masterclass

## Inspired by Elmore James & Chicago Blues



Tenthumbspro.com  
For educational purposes only

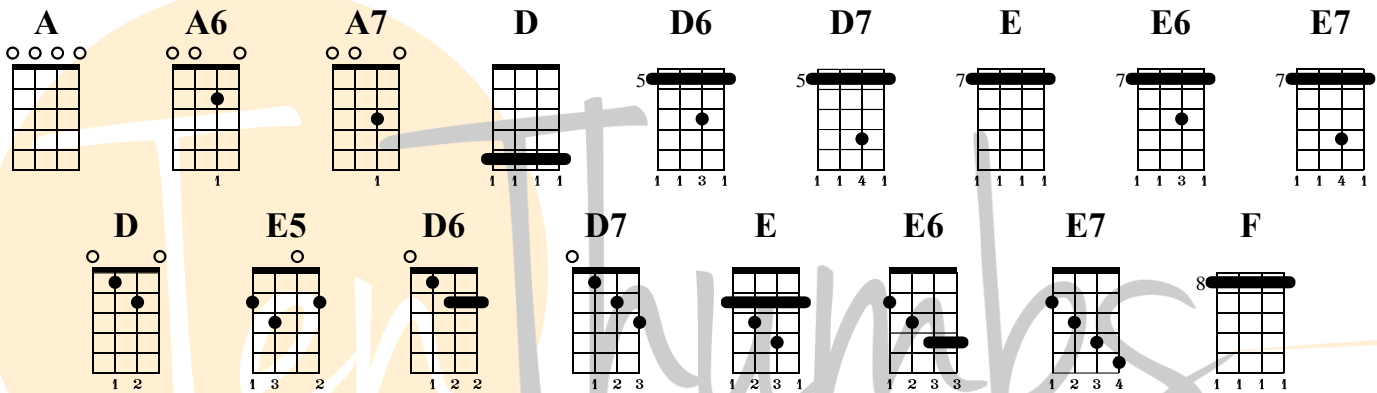
Key: A

Harmony: A, A6, A7, D, D6, D7, E, E6, E7, F

BPM: Any, just add swing

Video Tutorial: <https://www.youtube.com/watch?v=-p6-4gP89nw>

Chord Shapes:



12 Bar Chord Progression:

```
|A7 //// |A7 //// |A7 //// |A7 ////
|D7 //// |D7 //// |A7 //// |A7 ////
|E7 //// |D7 //// |A7 //// |E7 ////
```

- Once you have the chord progression you can start to make your own unique 12 bar
- In general singing takes place over bars 1&2, 5&6 and 9&10 with the turnaround happening on the 11&12.
- That means 3&4 and 7&8 you can whatever you want, they set foshre===

A Shuffle

Basic Shuffle

The musical notation shows a basic shuffle in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The chords are indicated above the staff: A, A6, A7, A6, A, A6, A7, A6. The rhythm is a shuffle, with eighth notes and quarter notes. Below the staff, the fretboard positions for the guitar are shown for the strings T, A, and B. The positions are: T (0, 0, 0, 0, 0, 0), A (0, 0, 2, 2, 3, 3), and B (0, 0, 0, 0, 0, 0).

- You can use this for rhythm over any A7 chord

- Feel free to mix up the rhythm
- Just the A and A6 is a more traditional sound, so don't feel obligated to use the A7.

### D and E shuffles

- This is the barre chord shuffle.
- You can use the D shuffle on any measure with a D
- You can use the E shuffle on any measure with an E

### Other chord shapes

- You don't have to use the barre chords, these are two other shapes for the D and E shuffles, having said that the E is still a barre, just a barre of this D shape.

### Finger Picking ideas

- You can finger any rhythm anyway you want, these are just two ideas.
- Experiment with different rhythms and also experiment with 6<sup>th</sup> and 7<sup>th</sup> extensions. You can hammer on them, pull off, you can use them for full measures or just 1 beat, get these ideas down and then experiment.

### Turnaround 1

- First beat hits the root note establishing the key
- The riff starts on the root and 5<sup>th</sup> but truth be told I made a little mistake and if you start to the riff on the 6<sup>th</sup> fret of C# string it will sound much better.

- The triplet riff on the 1<sup>st</sup> beat is a classic way of hitting the 1 chord before moving back to the V
- The barre chords move from D to Eb to E, the Eb is a what is called a chromatic passing chord. It is designed to give the turnaround just a little more movement.

## Turnaround 2

Turnaround 2

- This turnaround has a fun full triad sound to it
- The chords at the end, instead of using a chromatic passing chord from the D to Eb to E it actually goes from the F down to the E.
- Approaching the V chord from a half step up is also a very nice turnaround touch.
- This turnaround would also sound amazing without the C# string and if you just played the notes on the E and A string

## Triplet riff

Blute Note Triplet Idea

- Here you can see this riff in two ways, the first is just a one beat fill
- The second is a full measure using the same riff 4 times in a row.
- The versatility of this idea is massive, you can even use it to kick off a solo or to lead a chord change.

## Double Stop Triplet Lick

Double Stop Triplet Lick

- This one reminds me of the Layla acoustic solo about halfway through the solo.
- Sliding into these triplets is such a powerful sound. You can hear SRV shred like this as well, it just brings a lot of energy to the solo

### Blues Curl Lick with the Flat 5<sup>th</sup>

Lick 2 - Blues Curl Triplet Lick

- The blues curl on the 5<sup>th</sup> fret implies the b5<sup>th</sup>, or the "devils 5<sup>th</sup>"
- The power of the blues curl works great pushing the 5<sup>th</sup> up to the flat the 5<sup>th</sup> and the flat 3<sup>rd</sup> moving up to the 3<sup>rd</sup>.
- This lick also hits the high root note on the 12<sup>th</sup> fret and going up to it, nailing the root and sliding down, sounds amazing.
- While this is a Chicago Blues style lesson, hitting that high 12<sup>th</sup> fret is a sound that is associated with BB King, the charismatic modern king of the delta.
- This lick resolves on E, the A is a little cherry on top, the real resolution is the 3<sup>rd</sup> beat of lick on the E string meaning.
  - o A7 resolution with E = 5<sup>th</sup> interval, stable resolution
  - o D7 resolution with E = 2<sup>nd</sup> note, semi-stable resolution
  - o E7 resolution with E = Root note, stable resolution

### Blues Curl Lick with the Blue note

- This one uses the blues curl too, but it curls up from the flat 3<sup>rd</sup> to the major 3<sup>rd</sup>.
- Why does that work? Because our scale has the flat 3<sup>rd</sup> note, the C, and the A7 chord has the major 3<sup>rd</sup>, C#, so playing at that dynamic by slightly bending up right in between two notes, is a classic blues sound.
- This lick resolves the A note
  - o A7 resolution with A = Root note, stable resolution
  - o D7 resolution with A = 5<sup>th</sup> interval, stable resolution
  - o E7 resolution with A = 4<sup>th</sup> interval, unstable resolution

## The linear lick

Musical notation for 'The linear lick'. It consists of two measures on a treble clef staff in the key of A major. The first measure contains a triplet of eighth notes (A4, B4, C5) followed by a quarter note (D5). The second measure contains a triplet of eighth notes (D5, E5, F#5) followed by a quarter note (G5). The bass staff shows the fretting: 10-7-10-7-5-7 for the first measure and 10-7-10-7-5-7 for the second measure. Wavy lines above the notes indicate vibrato.

- This is fun little lick that plays out on the A string
- Switching from triplets to 8ths is a fun blues trick that is easy to do but also gives a nice blues flavor to your ideas.
- This lick resolves the E note, the same resolution applies as the blues curl lick.

## Triplet IV lick

Musical notation for 'Triplet IV lick'. It consists of two measures on a treble clef staff in the key of A major. The first measure contains two triplets of eighth notes: (A4, B4, C5) and (D5, E5, F#5). The second measure contains two triplets of eighth notes: (G5, A5, B5) and (C6, D6, E6). The bass staff shows the fretting: 5-7-5-5-7-5-5-5 for the first measure and 5-7-5-5-7-5-5-5 for the second measure. 'H' above the notes indicates a hammer-on technique.

- This lick was really created with the D and D6 in mind.
- You can see that from the fact that the first two notes in the triplet come from our D7 shuffle.
- This lick ultimately resolves on the D note.
  - o A7 resolution with D = 4<sup>th</sup> interval, unstable resolution
  - o D7 resolution with D = Root note, stable resolution
  - o E7 resolution with D = b7<sup>th</sup> note, semi-stable resolution

## More chord shapes

Musical notation for 'More chord shapes'. It shows seven chords in the key of A major: D, D6, D7, E5, E, E6, and E7. The bass staff provides the fretting for each chord:

Chord	T	A	B
D	0	2	1
D6	2	2	0
D7	3	2	0
E5	2	0	2
E	2	4	2
E6	4	4	2
E7	5	4	2

- These chord shapes can also be used to create a nice shuffle sound
- I like to use this D shape for the shuffle over the 5<sup>th</sup> and 6<sup>th</sup> measures.
- The E chord is a little uncomfortable but not too bad
- What other chords can you find in this tuning? A good exercise is to try and find all the diatonic chords of the key of A so you can use this tuning to play more traditional songs, in a less traditional way.

## Linear Arpeggios

- These are just arpeggios that start on the root and go across the string
- You can use these for rhythm or for soloing. It is just playing the chord tones over the chords.
- Experiment with the rhythm and when to use them.

## Full 12 Bar Using Some of These Ideas

A A6 A7 A6 D D6 D7 D6 A

D D6 D7 D6

33 34 35 36

- Here is a 12 bar combining several of these ideas and even modifying some of them very slightly
- Get this down, but also give it a go, make your own 12 bar!

## Alternative idea for measures 9-12

E7 D7 A F E