

# Groovy Blues in A

## Level Up Your Rhythm



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Key: A


Chords: A7, D7, E7

BPM: 90

Video Tutorial: <https://www.youtube.com/watch?v=OrqT8N7x77k>

Chord Shapes:

Full 12 Bar



**A7**

1 H H 2 H H 3 H H 4  $\overset{H}{\text{3}}$

$\frac{1}{4}$   $\frac{1}{4}$

T A B 0 0 2 0 1 0 | 0 3 0 3 0 | 0 0 2 0 1 0 | 0 3 0 3 0

**D7** **A7**

5 *sl.*  $\overset{3}{\text{H}}$  6 H 7 H H 8  $\overset{H}{\text{3}}$

*sl.*  $\frac{1}{4}$

T A B 4 5 5 5 5 5 | 5 7 5 5 5 | 0 0 2 0 1 0 | 0 3 0 3 0

**E7** **D7** **A7** **E7**

9  $\overset{H}{\text{3}}$  10  $\overset{H}{\text{3}}$  11 H H H 12  $\overset{H}{\text{3}}$

T A B 4 2 4 3 4 4 | 2 0 2 1 2 2 | 0 4 6 5 7 6 8 | 7 8 9 X 7 X 7 X 8 X 7

## Bars 1-4

- In measure 1st the rhythm is based on this cool sound of hammering on the major 3<sup>rd</sup> interval from the flat one. This is a classic blues sound as the C note, the b3<sup>rd</sup>, is in the A blues scale but the C#, the 3<sup>rd</sup>, is in the A7, so we are blending the two.
- The 2<sup>nd</sup> measure is the A blues scale but carefully picking the notes. The  $\frac{1}{4}$  bend is on the C note, again implying the C#
- The 4<sup>th</sup> measure is a similar lick, but not exactly the same. That similarity is the motif but the slight variety gives the lick a little bit of new life.

## Bars 5-8

- The triplet over the D7 is two notes of the D7 chord, sliding into gives it a lot of nice flavor.
- The 6<sup>th</sup> measure draws from D mixolydian, the perfect mode for the blues as it is the major scale with the flat 7<sup>th</sup>.
- Once we go back to the A7 we return to our motif.

## Bars 9-12

- The E7 is root, flat 7<sup>th</sup>, root then the minor 3<sup>rd</sup> hammer on move.
- The D7 does the exact same thing down a whole step, outlining the D7 perfectly.
- The turnaround hits the A and then moves the 3<sup>rd</sup> and 5<sup>th</sup> interval and moves up chromatically to the E7 chord.