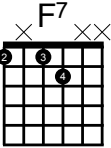
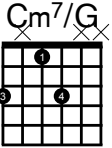
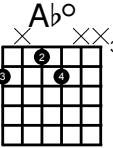
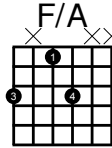
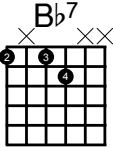
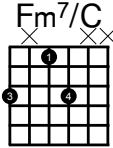
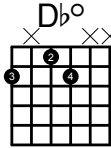
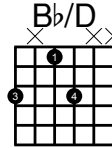



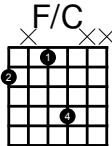
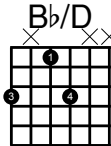
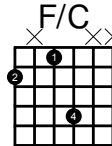
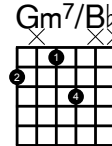
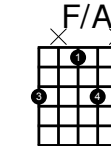
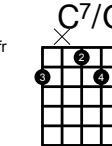
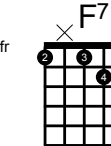
Bottom String Blues

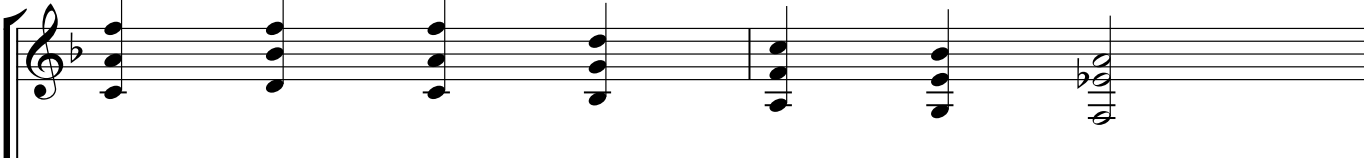
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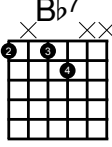
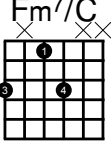
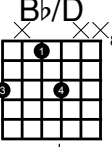
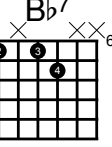
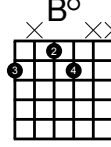
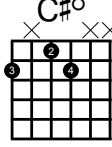
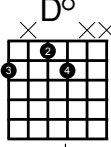
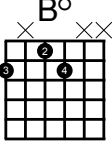



T										
A	2	3	4	5	7	8	9	10		
B	1	1	3	3	6	6	8	8		
	1	3	4	5	6	8	9	10		

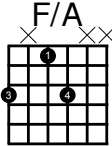
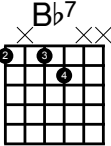
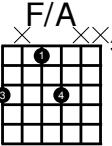
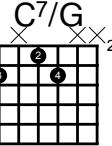
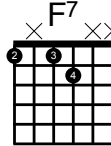
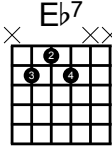
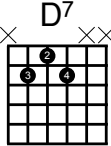
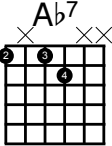



T	10	10	10	7	5	3	2	1		
A	7	8	7	5	3	2	1			
B	8	10	8	6	5	3	1			



T	7	8	10	7	7	9	10	7		
A	6	6	8	6	6	8	9	6		
B	6	8	10	6	7	9	10	7		



T	5	7	5	3	2	6	5	5		
A	3	6	3	2	1	5	4	4		
B	5	6	5	3	1	6	5	4		

9

T 4 5 6 7 9 10 11 12
A 3 3 5 5 8 8 10 10
B 3 5 6 7 8 8 10 11 12

11

T 14 12 11 11 10 10 9 3 2
A 13 11 10 10 9 9 8 2 1
B 13 11 10 11 10 9 8 2 1

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BOTTOM STRING BLUES

A study in 3-string voicings

I wrote this 12-bar blues as an introduction to the art of 3-string voicings on the lower four strings of the guitar. Freddie Green of the Count Basie Orchestra and Herb Ellis of the Oscar Peterson Trio were masters of this effective approach to rhythm guitar. You can also hear Jim Hall utilising 3-string voicings on his recordings with pianist Bill Evans.

Play Bottom String Blues with a slow, steady pulse and a “wee-small-hours” blues feel. You are bass player and guitarist all-in-one.

The key points to note:

1. Your fourth finger must stay on the third string throughout. It is essential to keep this in mind at all times. Using the fourth finger as a pivot will help you achieve smooth chord changing at any tempo.
2. Don't stray from the given fingering! You may find it slightly odd that your first finger is absent from the first chord fingering (F7), but you'll soon get used to it.
3. Try and play through the whole piece very slowly to get an overall idea of it. Then practice the first bar slowly and carefully over and over, checking that your fingerings are correct, until you can play it accurately from memory.
4. The good news is that the progression in the first bar is used again in the second bar, but starting in the 6th position. It is also used in bar 9 (3rd position) and bar 10 (8th position). So, when you have learnt it in the first position, you have already learnt a third of the song.

5. The first three chords in bars 3 - F, Bb and F (I-IV-I) have a gospel feel. IV-1 is the “amen” progression – a “Plagal Cadence” in classical music language.

6. Bars 4 and 5 have similar bass line movements (Root, 11,111, Root). This is an example of “sequencing” where a pattern is repeated but the notes differ in accordance with the underlying chord. The bass line for the Bb7 chord in bar 4 (Bb, C, D, Bb) becomes B, C#, D, B for the Bdim.7 chord in bar 5.

7. Bars 11 and 12 are a classic turnaround: | F7 Eb7 D7 Ab7 | G7 Db7 C7 Gb7 | F7.

- Looking only at the chords on the strong beats 1 and 3 in each bar, the progression is seen to be essentially | F7 D7 |G7 C7 | resolving finally on F7.
- The opening chord F7 drops a minor third to D7 and thereafter the chords progress round the cycle of fifths to finally resolve on F7.
- However from the D7 onwards, each dominant seventh chord is also approached chromatically from a dominant seventh chord a half-step higher:
- Eb7 to D7; Ab7 to G7; Db7 to C7; Gb7 to F7
- This gives a strong bass line movement with alternating half-step and tritone intervals.
- This will take some practice to play smoothly, but is highly effective and can be used as a turnaround in countless songs.

8. Be prepared to spend time on Bottom String Blues until you can play it crisp and clear and in strict tempo. About 80bpm is fine. Remember to keep your fourth finger travelling up and down the third string throughout. Memorise it so that you don't need the lead sheet. Enjoy!