

The Complete Guide To

Blues

Turnarounds

A Guitar Alliance Publication

BLUES TURNAROUNDS

Publisher:
Guitar Alliance Inc.
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Title: Blues Turnarounds

Editor: Eugene Rawks
Cover Design: © 2013
Page Design: © 2013

Published
by
Guitar Alliance Inc.

PREFACE |

In music, the V-IV-I turnaround, or blues turnaround is one of several patterns traditionally found in the twelve-bar blues, and commonly found in rock and roll. Most turnarounds can also be used as intros or endings. This is because the turnaround in bars 11 and 12 takes us back (turns around) to the start of the next 12 bars of music or pulls us toward the I chord for a big finish. The intro does the same thing by kick starting the song to begin at the first cycle of 12 bars.

There are probably as many variations for the turnaround as there are blues progressions, ranging from the very simple to complicated jazz blues lines. No matter how simple or complicated a progression is, there are some basic structural guidelines that should always be applied to a turnaround.

Presented in this book are the guidelines and the many variations of the turnaround. Feel free to use them as a jumping point to create your own turnarounds.

1

THE 12 BAR

BLUES

12 BAR FORMAT

Before you we learn how to play a basic blues turnaround we must understand the 12 bar blues format. The turnaround occurs in the last two measures of a 12 bar progression and is often a critical element of the progression, so a solid understanding of the 12 bar format is needed.

The vast majority of contemporary blues music is based on what is termed a 12-bar format. That is, the main body of a song follows a set pattern of chords over 12 bars of music that is repeated over and over. Some songs may have several different patterns to give them a bit of variety, but the guts of the song will normally be based on a set chord pattern for every 12 bars of music. So, if someone says to you, “play a 12-bar”, this is what they are referring to.

EXCEPTIONS

Blues is not limited to 12-bar patterns. There are also songs based on 8-bar, 16-bar and 24-bar patterns. We'll stick to the 12-bar forms here because these are the ones you will most often hear played by blues musicians and our primary focus here is the blues turnaround.

I-IV-V

The chords most commonly played over these 12 bars of music are the first, fourth and fifth chords of the key that the song is written in. These are usually referred to by Roman numerals as the I, IV and V chords.

1st chord = I

4th chord = IV

5th chord = V

We use the major scale to determine what these notes are. Of course, the scale used would be relative to the key signature.

If we take the A major scale, you will see below that these chords are A, D and E respectively;

I	ii	iii	IV	V	VI	vii
A	B	C	D	E	F#	G#

The image below demonstrates how you could find the I, IV, and V chords in the key of A using the A major scale.

The image shows a musical staff in 4/4 time with the A major scale: A2, B2, C#3, D3, E3, F#4, G#4, A5. Below the staff is a guitar fretboard diagram for strings T, A, and B. The A string has frets 4, 6, and 7 marked. The B string has frets 5 and 7 marked. Below the fretboard, the notes 1 (A) and 4 5 (D E) are listed in red text.

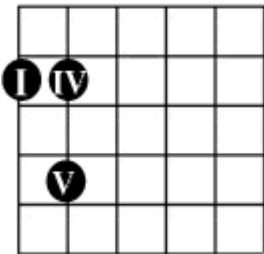
Illustration: Finding I, IV, V

THE EASY APPROACH

This talk of I, IV, V is a little bit heavy on the theory, but there is a easy way to locate these chords that doesn't require you know all the mechanics behind it.

The following 6th and 5th string root diagrams show how you can find your I, IV, V chords as easily as possible. The I chord would be the key that you are playing in, so the diagrams are relative to the key signature. Memorize the diagrams and all you'll need to know is the key you are playing in and then you can move the pattern to the proper location on the fretboard.

6TH STRING ROOT I, IV, V



*Illustration: 6th string
root I,IV,V*

For example, using the diagram above, if you are in the key of C or Cm, you would need to do is locate the C note on the 8th fret of your low E string. That's where you can form the I chord (C, C7, C9, etc.). Your 4th and 5th chord, in relation with the C, would be F and G respectively

So, to use this diagram all you would need to know are the names of the notes on the low E string. We already know that the low E string is an E note (hence the name). The other notes are as follows:

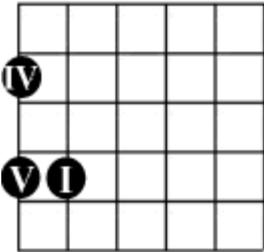
1. F
2. F[#]/G^b
3. G
4. G[#]/A^b
5. A
6. A[#]/B^b
7. B
8. C
9. C[#]/D^b
10. D
11. D[#]/E^b
12. E

At the 12th fret the notes start repeating.

Want to play in A? Move the pattern found in the diagram so that the I chord is on the 5th fret, or A note. Want to play in B^b? Move the pattern to the 6th fret...

5TH STRING ROOT I, IV, V

In the next diagram is the same idea, but with the 5th string (the A string) as our basis for the I chord.



*Illustration: 6th string
root*

The open 5th string is A. The rest of the notes would follow as such:

1. A#/B^b
2. B
3. C
4. C#/D^b
5. D
6. D#/E^b
7. E
8. F
9. F#/G^b
10. G
11. G#/A^b
12. A

Again, the notes just begin to repeat at the 12th fret.

COMMON CHORDS USED

There are dozens of variations to the chord patterns that can be played over the 12 bars and there are also dozens of different chord types that can be used depending on the feel you want to give to the progression. The most commonly used chords are the dominant 7th and 9th chords for a major progression and the minor equivalents of these for minor progressions.

If you were playing in a minor key, you would make the I, IV, V chords minor chords.

TIME SIGNATURE

The most basic rhythm is in 4/4 time which means that there are four quarter notes per bar of music, or put more simply, a count of 1,2,3,4 repeated over and over. Other rhythms commonly used are in 6/8 and 12/8 time which are based on triplets.

THE BASIC 12 BAR BLUES PROGRESSION

Let's now start off with a standard 12-bar blues in its simplest form using the I, IV and V chords in the key of A in simple 4/4 time.

It is 12 bars, or measures, long. Each measure lasts for 4 beats:

The image shows three staves of musical notation, each representing a 4-measure segment of a 12-bar blues progression. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are represented by short horizontal dashes on the staff lines.

- Staff 1:** Labeled with a large 'A' above the first measure. It contains four measures, each with a single dash on the second line (A4).
- Staff 2:** Labeled with a large 'D' above the first measure and a large 'A' above the third measure. The first two measures have dashes on the second line (D4), and the last two measures have dashes on the second line (A4).
- Staff 3:** Labeled with a large 'E' above the first measure, a large 'D' above the second measure, and a large 'A' above the third measure. The first measure has a dash on the first space (E4), the second measure has a dash on the second line (D4), and the last two measures have dashes on the second line (A4).

To break it down:

Measures 1-4 we play the I chord. Measures 5-6 we'll play the IV chord, measures 7-8 is back to the I chord, 9th measure the V chord, 10th measure is the IV chord, and in measures 11 and 12 we'll go back to the I chord. We'll find that the turnaround occurs in these last two measures.

Here is the 12 bar blues in the key of E:

The illustration shows three staves of musical notation for a 12-bar blues in the key of E. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is labeled 'E' and contains four measures of whole notes on the E line. The second staff is labeled 'A' and 'E' and contains four measures of whole notes on the A line and E line. The third staff is labeled 'B', 'A', and 'E' and contains four measures of whole notes on the B line, A line, and E line.

Illustration: Key of E

BEGINNER 12 BAR BLUES

Initially, just play the chords with a downward strum per beat. The chord names and slashes (called rhythm slashes) represent one beat each which make a total of 4 beats per bar. Keep playing a chord until you reach a new chord at the start of a bar and so forth. When you reach the end of bar 12, keep going by repeating the pattern from bar 1.

The idea here is to learn the chord sequence and begin to feel/hear when the chords should change. After a while you should be able to hear the musical tension build up and release with each chord change. You will need to have this feeling for the chord changes firmly entrenched in your brain before getting into the more complicated 12-bar patterns and rhythms.

Get used to playing the A chord using a partial bar with you index finger. Make sure the high 'e' string is deadened by the index finger and doesn't play an F# when you strum. This technique will be important later on when we start to play some of the more complicated shuffle rhythms.

12 BAR BLUES USING ROMAN NUMERALS

This image shows the standard 12 bar blues progression using Roman numerals:

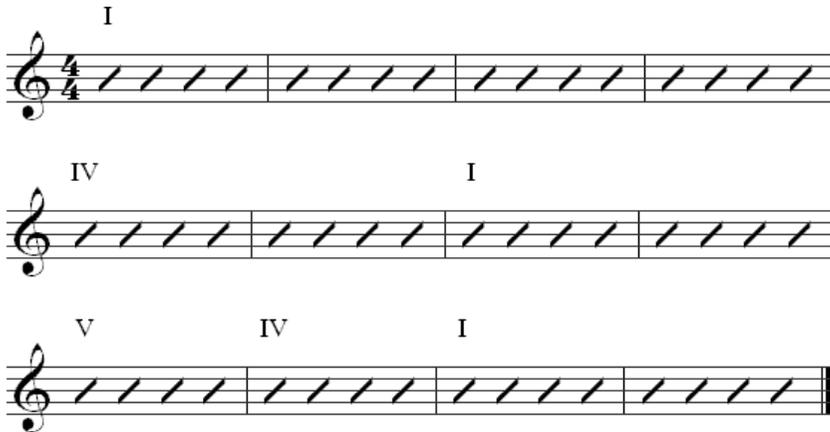


Illustration: 12 bar blues using Roman numerals

“QUICK CHANGE” VARIATION

Here's a variation of the standard 12 bar blues. It uses the “quick change” variant. It's called the quick change because of the introduction of the IV chord in the 2nd measure:



2

THE BASIC BLUES TURNAROUND

A UNIVERSAL TURNAROUND

The basic turnaround I'm about to show you is a universal generic turnaround and can be applied to many situations. It's perfect for the beginner, but once you play it a few times you'll want to add or modify it some to personalize it a little more.

When I say it's generic, I really mean it. The blues leaves a lot of room for personal touches, such as during a improvised solo. The structure of the turnaround may seem like it's limiting, but it's really not. You must learn this basic, generic version to take it to the next level (as you'll see in later chapters).

KEY OF E

Gtr I

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

Illustration: Key of E

KEY OF A

T	5	8	5	8	7	5	7	6	5	6	5	7
A	6											7
B	5											7
B	7										5	6
B	5											7

Illustration: Key of A

KEY OF F#

T	2	2	5	5	4	2	4	3	2	3	2	2	4
A	3												4
B	4											2	3 4 4
	2												

KEY OF B

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

You can move the basic pattern around to play in any key. Next, try to play it in other keys not covered above. Just find your I chord and build the first chord in the turnaround on it and base the rest of the turnaround pattern on it.

THE “HOWS” AND “WHYS”

So, now you should be able to play the basic turnaround, but what’s really going on when we play a turnaround? In the next chapter you’ll learn the “hows” and “whys” of the blues turnarounds. It’s not really complicated, but you should have a general idea of what is taking place.

3 ANATOMY OF THE TURNAROUND

SIMPLE PROGRESSION TURNAROUNDS

Much of blues music is improvised, but there is an a strict underlying structure with the 12 bar progression and the blues turnaround. No matter how simple or complicated a progression is, there are some basic structural guidelines that should always be applied to a turnaround.

For example, let's take a simple progression where only the I and V chords are played in the last two bars as shown on the next page.

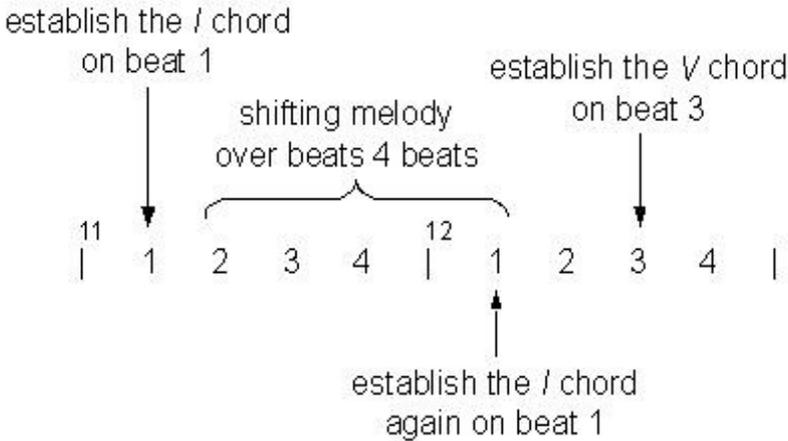


Illustration: A common turnaround structure

Let's look at what all this means in a little more detail.

1. Establishing the I chord

The I chord in this progression (as with most blues progressions) begins on beat 1 of bar 11 and 12. We need to keep that tonality in the turnaround by playing either the I chord or a note from the I chord (ie. root, 3rd, 5th, 7th, 9th etc) on each beat 1. We can play other scale notes in a riff or sequence leading up to or past this beat, just as long as the chord tonality is established on the beat.

2. Establishing the V chord

The V chord begins on beat 3 of bar 12. As with the I chord, we need to establish the tonality of the V chord by playing the chord or a

note from the chord. We can also play a riff or sequence before and/or after the beat.

3. shifting melody

This is the part where the fun begins. We can use our creativity to come up with some really cool sounding phrases to play between beat 2 of bar 11 and beat 1 of bar 12. I'll show you some typical phrases and give you some simple rules for constructing your own phrases.

If the I chord is played throughout bar 11, you can use phrases that consist of two notes from the I chord that either descend, ascend or move in contrary motion to resolve to one or more notes of the I chord on beat 1 of bar 12. You can also keep one note stationary (usually the root note) and move the other note to expand or contract the interval between the two notes. In 12/8 time this movement will be in triplets, in 4/4 time it will be in two 8th notes per beat.

TURNAROUND SAMPLE

To give you an idea of what I mean, the turnaround below is a descending phrase in 12/8 time.

The image shows a musical score for a blues turnaround in 12/8 time. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of a descending line: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). There are triplets over the first three notes (G4, F#4, E4), the next three notes (D4, C4, B3), and the final three notes (A2, G2, F#2). A hammer-on (H) is indicated on the B2 note. Below the staff are three guitar staves labeled T (Treble), A (Acoustic), and B (Bass). The fret numbers for each string are: T: 0, 4, 3, 2, 0, 2, 2, 0; A: 1, 4, 4, 3, 3, 2, 2, 0, 1, 2, 2, 0; B: 2, 2, 0, 0, 1, 2, 2, 2, 0. A hammer-on symbol (H) is placed below the B string staff at the 0 fret position.

Illustration: A basic descending turnaround

Here we've taken two notes from the E chord (I chord) namely B on the G string (5rd of E) and G# on the high e string (3rd of E) and stepped them down over 3 beats to a hammer-on to G# on the G string (3rd of E).

We now understand what makes a blues turnaround click. Our next step is learning a few techniques we can use to spice them up – techniques such as double stops and slides.

4

SIMPLE PROGRESSION TURNAROUND VARIATIONS

SPICE IT UP

In this chapter we'll apply common techniques to the basic turnaround structures we have learned so far. Simple things such as adding slides can really make the turnaround sound different. We'll also learn a little more about the science involved when we play shifting melodies in a blues turnaround.

ADDING DOUBLE STOPS

A **double stop** is a fancy term used to describe the act of playing two notes simultaneously. Imagine it as playing a harmony along with a melody.

We can change the feel of the basic descending turnaround found in the previous chapter by playing the descending phrase with double stops in a shuffle rhythm:

The image shows a musical score for a guitar. The top part is a standard musical notation on a treble clef staff, featuring a descending melodic line with double stops (two notes played together) and a triplet. Below the staff is a guitar tablature for the same piece, with fret numbers (0-4) and a capo (Capo 1) indicated. The tablature is organized into two measures, with a bar line in the middle. The first measure contains the fret numbers 4 4 3 3 2 2. The second measure contains 0 2 2 0 0 0 2 2 0 1 1 2 2 2. A 'H' (hammer-on) is marked above the first '0' in the second measure.

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

Illustration: Adding double stops

ADDING SLIDES

You can play the double stops on the beats shown in italics as staccato notes or you can let them all ring out. Double stops are ideally played fingerstyle but you can play them with a pick and your middle or ring fingers. Try adding a bit of punch by sliding into the first double stop from the 2nd fret.

The illustration shows a musical score for a guitar turnaround in 4/4 time. The top staff is a treble clef with a key signature of one sharp (F#). The first measure contains a double stop on the 4th fret, followed by a slide from the 4th to the 3rd fret, and another double stop on the 3rd fret. The second measure contains a double stop on the 3rd fret, followed by a slide from the 3rd to the 2nd fret, and another double stop on the 2nd fret. The third measure contains a double stop on the 2nd fret, followed by a slide from the 2nd to the 1st fret, and another double stop on the 1st fret. The fourth measure contains a double stop on the 1st fret, followed by a slide from the 1st to the 0th fret, and another double stop on the 0th fret. The fifth measure contains a double stop on the 0th fret, followed by a slide from the 0th to the 2nd fret, and another double stop on the 2nd fret. The sixth measure contains a double stop on the 2nd fret, followed by a slide from the 2nd to the 1st fret, and another double stop on the 1st fret. The seventh measure contains a double stop on the 1st fret, followed by a slide from the 1st to the 0th fret, and another double stop on the 0th fret. The eighth measure contains a double stop on the 0th fret, followed by a slide from the 0th to the 2nd fret, and another double stop on the 2nd fret. The ninth measure contains a double stop on the 2nd fret, followed by a slide from the 2nd to the 1st fret, and another double stop on the 1st fret. The tenth measure contains a double stop on the 1st fret, followed by a slide from the 1st to the 0th fret, and another double stop on the 0th fret. The eleventh measure contains a double stop on the 0th fret, followed by a slide from the 0th to the 2nd fret, and another double stop on the 2nd fret. The twelfth measure contains a double stop on the 2nd fret, followed by a slide from the 2nd to the 1st fret, and another double stop on the 1st fret. The thirteenth measure contains a double stop on the 1st fret, followed by a slide from the 1st to the 0th fret, and another double stop on the 0th fret. The fourteenth measure contains a double stop on the 0th fret, followed by a slide from the 0th to the 2nd fret, and another double stop on the 2nd fret. The fifteenth measure contains a double stop on the 2nd fret, followed by a slide from the 2nd to the 1st fret, and another double stop on the 1st fret. The sixteenth measure contains a double stop on the 1st fret, followed by a slide from the 1st to the 0th fret, and another double stop on the 0th fret. The seventeenth measure contains a double stop on the 0th fret, followed by a slide from the 0th to the 2nd fret, and another double stop on the 2nd fret. The eighteenth measure contains a double stop on the 2nd fret, followed by a slide from the 2nd to the 1st fret, and another double stop on the 1st fret. The nineteenth measure contains a double stop on the 1st fret, followed by a slide from the 1st to the 0th fret, and another double stop on the 0th fret. The twentieth measure contains a double stop on the 0th fret, followed by a slide from the 0th to the 2nd fret, and another double stop on the 2nd fret. The notation includes fingerings (0, 1, 2, 3, 4) and slide markings (sl.) for the double stops. A triplet of eighth notes is shown in the fifth measure. A hammer-on (H) is indicated in the sixth measure.

T	0	4	4	3	3	2	2	0	2	2	0
A	1	4	4	3	3	2	2	0	0	0	0
B	2							2	2	0	
	0							0	1	2	2
		sl.	sl.	sl.			H				

Illustration: Adding slides to the double stops

As you can see, slight variations, like adding double stops and slides, can really change the sound of the turnaround. Feel free to experiment and implement your own variations to help create your own personal sound.

5

THE EXPANDING TURNAROUND

A VARIETY OF OPTIONS

The expanding turnaround has a shifting melody line that moves **away** from a static note.

The next turnaround is an example in 12/8 time of keeping an I chord root note stationary and moving the other note down from the b7 to the 5 of the I chord. Here, the interval between the two notes is expanded with each step. Notice the double stop to establish the I chord in bar 12 (if you find this difficult, just play the 2 on the A string)

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

Illustration: An expanding turnaround

Try the above using double stops during the shifting melody:

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

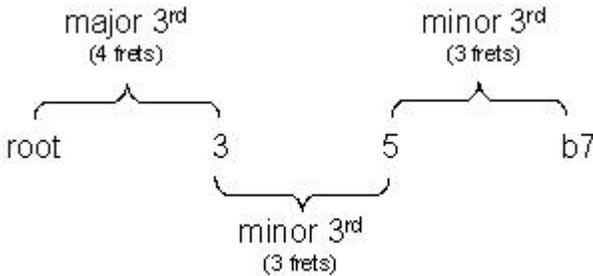
This one is shades of ZZ Top's 'Jesus Just Left Chicago'.

T	5	5	5	5	5	8	7
A	5	5	5	4	4	3	3
B	7					8	7
	5						5 6 7

Try adding double stops, on your own, to the turnaround above.

WHAT'S GOING ON?

In order to understand what's happening in these shifting phrases so you can construct your own phrases, let's look at the notes of the I7 chord and the intervals between them:



The intervals between the 3 and 5 and the 5 and b7 of the chord are both a minor 3rd (3 semi-tones or 3 frets on the guitar). Since our phrases start on beat 2 of bar 11 and end on beat 1 of bar 12 (3 steps over 4 beats), we can step up or down one fret at a time between these notes.

The interval between the root and 3 however is a major third (4 semitones or 4 frets on the guitar). If we are moving between these notes (usually from the 3 to the root), one of our three steps obviously needs to be over two frets. The best place to do this is from the 2 to the root, so we would step down in the sequence; 3, b3, 2, root. If you use the root as one of your starting notes, it's normally best to keep it

static and move the other note between one of the other intervals (eg. 3 to 5, or b7 to 5 etc).

So, our best choices for moving between notes are,

3 to 1

3 to 5, 5 to 3

5 to b7, b7 to 5

The two notes you choose can be played in any order of high and low notes on any combination of strings depending on where they are on the fretboard and in what direction you want them to move. You'll need to find notes that start and end in locations that can be reached by your fingers. Contrary motion phrases will generally need to cross over each other so that the intervals between the starting and ending notes doesn't become too excessive (see turnaround 3I).

TO SUM IT UP

To sum up, the basic guidelines for using a shifting phrase over the I chord played throughout bar 11 are,

- Pick two different notes from the I chord as starting notes
- Notes can descend or ascend together, expand or contract against a static root note, or move in contrary motion to each other
- Normally keep a root note static and move the other note against it
- The ending note or notes must be from the I chord
- Ending notes can be the same note
- If you find something that doesn't fit any of the above but sounds good, it's a new guideline

6

THE ASCENDING TURNAROUND

GOING UP?

An ascending turnaround has a shifting melody that travels to higher notes.

The ascending turnaround in our example below is great for a slow blues where you can really emphasise the slides. Let the notes of the closing E+ arpeggio ring out until the end of the bar.

Examine the notes used for the shifting melody and how the motion is derived (up the fretboard, or up in pitch).

The illustration shows a musical example of an ascending turnaround. At the top is a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of a series of eighth notes, with triplets of eighth notes in the first, second, and fourth measures. Below the staff is a guitar fretboard diagram with three staves labeled T (Treble), A (Alto), and B (Bass). The T staff shows fret numbers 5, 5, 6, 4, 5, 6, 7, 7, 6, 5, 5. The A staff shows fret numbers 5, 2, 4, 5, 6, 6. The B staff shows fret numbers 5, 2, 4, 4, 5, 5, 6, 6, 7, 7. Slurs and 'sl.' (slide) markings are present under the A and B staves to indicate sliding between frets.

Illustration: An ascending turnaround

7 THE DESCENDING TURNAROUND

GOING DOWN IN PITCH

A descending turnaround has a shifting melody that travels down in pitch.

Illustration 16: A descending turnaround

Here are a couple of examples of descending turnarounds:

4 3 2 0 2 2 0

T 0 4 3 2 0 0 0

A 1 4 4 3 3 2 2 0 1 2 2 0

B 2 0 2 0 0 1 2 2 2

0 H 0

5 8 7 6 5 5

T 5 9 9 8 8 7 7 6 6 5

A 5 6 7 6 6 7 6 5

B 7 7 6 7

5 H H

In a descending turnaround, both the low notes and high notes from the shifting melody travel down in pitch.

8

THE

CONTRACTING

TURNAROUND

MOVING CLOSER

The contracting turnaround is similar to the “generic” turnarounds we learned in chapter 2 in the fact that the notes in the shifting melody grows closer to each other or contracts. The moving melody either rises up or falls down closer to the static note used in the counterpoint.

In our example below, make the bend up to the 10 at the start nice and smooth. The bend should start at 8 on beat 1 and arrive at 10 on the next beat of the triplet.

The image shows a musical example of a blues turnaround. It consists of a treble clef staff with a melody and a guitar fretboard diagram below it. The melody is written in eighth notes, with triplets indicated by a '3' under the notes. The fretboard diagram has three lines labeled T, A, and B. The T string has a 'Pull' instruction above it. The fretboard diagram shows fingerings for the T, A, and B strings, with a 'Pull' instruction on the T string. The fretboard diagram shows fingerings for the T, A, and B strings, with a 'Pull' instruction on the T string.

Illustration: The contracting turnaround

Can you spot the contracting motion. In the shifting melody, the high notes remain static, which means it just stays the same note. At the same time the lower pitch notes in the shifting melody are traveling down, in effect contracting the melody.

9

THE CONTRARY MOTION TURNAROUND

Contrary motion is motion in opposite directions. That is, when one of the lines moves up, the other line moves down.

The image shows a musical score for a blues turnaround. The top part is a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth notes. The first measure contains a triplet of eighth notes (F#, G, A), followed by a quarter note (B), another triplet of eighth notes (B, C, D), and a quarter note (E). The second measure contains a quarter note (F), a quarter note (G), a quarter note (A), a quarter note (B), and a triplet of eighth notes (C, D, E). The bottom part is a guitar fretboard diagram with three strings labeled T, A, and B. The fretboard is divided into two measures. The first measure shows fingerings: T (0, 2, 3, 4), A (0, 2, 5, 5, 4, 4, 3, 3), and B (0). The second measure shows fingerings: T (5, 7, 7), A (7, 7, 7), and B (2). The final notes of each measure are marked with 'sl.' (slide).

Illustration: The contrary motion turnaround

Can you spot the contrary motion. The lower notes in the shifting melody travel down in pitch and the higher notes shift up in pitch. The notes in the shifting melody are moving further apart, therefore it is contrary motion.

10 MORE COMPLICATED PROGRESSION TURNAROUNDS

CREATING VARIETY

To play a turnaround over a more complicated progression that uses a variety of different chords in the last two bars, the most important thing to remember is to ensure that the tonality of each chord is preserved by hitting notes from the chord as they are played in the progression. To illustrate this, the following turnaround is a simple slow blues turnaround in G over a I – IV – I – V chord sequence used by Eric Clapton in ‘Outside Woman Blues’.

The image shows a musical score for a blues turnaround. It consists of a treble clef staff at the top and three bass clef staves below it, labeled T, A, and B. The treble staff contains a melody with a triplet of eighth notes on the first beat, a quarter note on the second, and a triplet of eighth notes on the third. The bass staves show fingerings and techniques for each string: T (3, 3, 3, 5, 3, s, 3), A (4, 4, 5, 2, 4, 3), and B (5, 3, 5). Techniques include 'sil' (silence), 'H' (hit), and 'P' (pull-off). The notation is divided into two measures by a vertical line.

In bar 11, he reinforces the G7 chord established on beat 1 by sliding into B (3rd of G) on the G string on beat 2 and establishes the C9 chord by hitting C on the B string on beat 3. In bar 12, he re-establishes the G7 chord by quickly pulling off from A to G on the high e string and finally establishes the D7+9 chord by hitting D on beat 3.

This may sound technical and confusing to some, but keep in mind that turnarounds are going to use the I, IV, V chords. It's easy to find the right note to play once you establish what the chord progression is.

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USING SHIFTING MELODIES ELSEWHERE

SHIFTING MELODIES EVERYWHERE!

We are not restricted to only using a shifting melody as part of a turnaround at the end of a progression. This type of phrase can also be used to change between chords anywhere in the chord progression. The same rules apply in that you need to establish the first chord with one or two notes from the chord, then shift in a stepwise motion until you establish the second chord.

This turnaround shows simplistically how you could change from a D9 (IV chord) in bar 10 to an A7 (I chord) in bar 11 in a simple progression in the key of A. We'll pick up the progression in bar 9 and take it through to the end.

You could also use this as a cool lick over D9 in a solo.

	7	7	7	7	10	9	8	7	5	5	5	5	7	7	7	7	5
T	7	7	7	7					5	5	5	5	7	7	7	7	5
A	7	7	7	7	7-11	9	8	7	6	6	6	6	7	7	7	7	6
B	7	7	7	7					5	5	5	5	6	6	6	6	5
									7	7	7	7	7	7	7	7	7
									5	5	5	5					5

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USING

TURNAROUNDS

IN INTROS AND

ENDINGS

START IT UP OR SHUT IT DOWN

Turnarounds can be used as cool attention grabbing intros to a song. Just start the intro from the shifting melody line in bar 11 and the rest of the band can kick in wherever feels good in bar 12 or at the start of bar 1.

Just the same as intros, a good turnaround is an ideal way to end a song. You need to make sure the song is properly resolved by finishing strongly on the I chord. You also may need to tweak the timing a little as some songs gradually slow down over the last bar or so which can be tricky at first.

There are numerous ways to finish up but the most common is to start a turnaround, hit a staccato I chord on beat 1 of bar 12 and then signal the end by playing a #I chord – I chord sequence instead of the V chord as follows:

The musical notation shows a melodic line in the key of A major. It features three triplet eighth notes in the first three measures, followed by a staccato I chord (A7) on beat 1 of the fourth measure. The final two measures show a #I chord – I chord sequence (Bb7 – A7).

The guitar fretboard diagram is labeled "Gtr I" and shows fret positions for strings T, A, and B. The fret numbers are as follows:

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
T	5				6	5
A	5				6	5
B	7	4	4	5	5	6
	5				7	8
					6	5

Try this ending by playing a bI chord – I chord (Ab7 – A7) instead of the #I chord – I chord (Bb7 – A7) as shown. Notice how this changes the ending from a bluesy feeling to more of an upbeat happy feeling.

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BLUES

TURNAROUND

RESOURCES

ONLINE RESOURCES

I hope you enjoyed this book and found it informative. I will periodically revise the book-adding more valuable content. You can download the latest version at any time at the link below:

<http://guitaralliance.com/blues-turnarounds/>

You'll also find helpful videos demonstrating the turnarounds found in this book. You'll also find related topics to explore. It's all at the link above.

THANKS!

Well, that's about it for now. I really appreciate your support. If you have any comments or suggestions, please don't hesitate to let me know.

Sincerely,

Kenny Mann

A handwritten signature in black ink that reads "Kenny Mann". The script is fluid and cursive, with the first letters of "Kenny" and "Mann" being significantly larger and more stylized than the rest of the letters.