

# Blues Turnarounds

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Example 1 - Using E7, D7, and A7 arpeggios

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E7

D7

BU

7(9) 5 4 5 7 5 7 7 5 7 7 8 8 7

A7

E7

BU

8(10) 5 5 8(10) 5 5 8(10) 5 5 9 5 5 8(10) 8 5 7(9) (7) 9

Example 2 - Using E7, D7, and A7 arpeggios

E7

D7

10 7 9 10 9 10 10 7 9 10 8 10 10 10 10 10 8 10

A7

E7

BU

10 10 9 10 8 10 8 5 8 5 5 6 7 5 6 5 7(9)

Example 3 - Using three major pentatonics

Example 3, first system: Treble clef, key signature of two sharps (F# and C#). Chords E7 and D7 are indicated above the staff. The melody consists of eighth notes with triplets. The bass staff shows fret numbers and techniques like BU RP and 7(9).

Example 3, second system: Treble clef, key signature of two sharps. Chords A7 and E7 are indicated above the staff. The melody continues with eighth notes and triplets. The bass staff shows fret numbers and techniques like BU BD.

Example 4 - Using three minor pentatonics with one lick idea

Example 4: Treble clef, key signature of two sharps. Chords E7, D7, A7, and E7 are indicated above the staff. The melody features eighth notes with triplets and a specific lick idea. The bass staff shows fret numbers and techniques like BU.

Example 5 - Using three minor pentatonics in one area of the neck

Example 5, first system: Treble clef, key signature of two sharps. Chords E7 and D7 are indicated above the staff. The melody consists of eighth notes with triplets. The bass staff shows fret numbers and techniques like BU.

Example 5, second system: Treble clef, key signature of two sharps. Chords A7 and E7 are indicated above the staff. The melody continues with eighth notes and triplets. The bass staff shows fret numbers and techniques like BU.