

Most Important Turnaround Lesson Ever



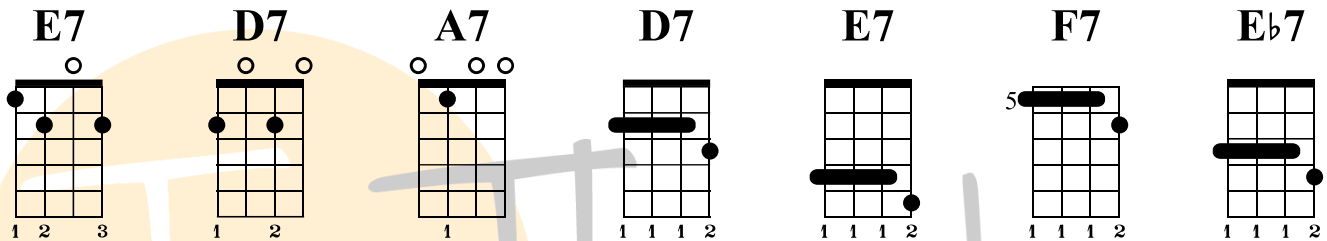
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Key: A

Harmony: A7, D7, Eb7, E7, F7

Video Tutorial: <https://www.youtube.com/watch?v=gH65JBrASvk>

Chord Shapes:



Chord Progression:

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

This lesson will focus on just the last four measures.

1. Let it ring

Musical notation for the 'Let it ring' exercise, showing a 4-measure sequence of chords: E7, D7, A7, E7. Includes guitar tablature below.

	1	2	3	4
E	0	0	0	0
A	2	2	0	0
B	1	2	0	1

- This one is straight forward, it is just to let you know where the chords are.
- The E7 is known as the V7, the D7 is IV7 and the A7 is the I7
- Blues harmony is the only music that makes the I and the IV into 7 chords.

2. Add a strum

- This is the same progression as the first, but we are adding a strum pattern.
- It is the classic Down Down Up Down Up
- Note how everything is still changing on the 1st beat

3. Changing on the 2nd beat

- Here we are going to make things a little more interesting by changing the chords on the off beat after the 2nd beat.
- If it is tricky for you to make this change you could also change on the 2nd beat
- Another option would be muting the 2nd beat and changing on the up
- Another option would also be to let it ring out after you change to the E7

4. The first riff - descending from the b7th

- Our first riff. This is more common in blues than just strumming through the chords.
- The riff always starts on the first beat of the 11th measure
- A good way of establishing the A7 is by landing on an A note on the 1st beat. The open A note implies the A7.
- The riff then goes to the G note, which is the b7th note relative to our root note, A.

- When you do note how the 4th beat is the 2nd interval and the first beat of the last measure is the open A. If you start on the 3rd interval you will skip the flat 2^{ns} interval.

8. Descending from the 5th

29 E7 30 D7 31 A7 32 E7

- We have started on the 3rd interval and the b7th interval, here we are starting on the 5th interval. This one moves down to the major 3rd.
- The 3rd interval has a special place with blues music. The chord, A7, is a major chord, so it has a C# but you solo with the A minor scale, which as a C note. The relationship, or better yet the tension, between these two notes. More on that in the next turnaround.

9. Adding a cool triplet hammer on

33 E7 34 D7 35 A7 36 E7

- This would be the same turnaround... except for the 1st beat of the 12th measure.
- Here hammer on the 1st beat, that is the minor 3rd to the major 3rd, add the open A note on top of that and you have a really nice turnaround within a turnaround.
- I use this move a lot, it works as a great one beat fill too.

10. Playing the descending 3rd and 5th lines together

37 E7 38 D7 39 A7 40 E7

- The 3rd and the 5th sound great, so why not double up on them and see what happens? Spoiler alert, it sounds great.

11. Mixing up the timing on the two lines

- If you have two lines you have a lot more you can do with timing.
- Here is just one example, but you can also play it with triplets, you can play the 3rd twice and the 5th, you can do whatever you want.

12. Playing the 3rd, 5th and b7th together

- So, the 3rd and the 5th sound great. Let's throw the b7th in the mix and.. well, spoiler alert, it sounds great.

13. Ascending from the 3rd with a drone note - New V7 shape

- Turnarounds can both descend and ascend, here is an example of it going the other way.
- Here you can see the drone idea works not only the b7th but it also works with the 3rd...
- Also, note the E7, it is a new shape. You can play any E7 shape you want when it is time to play the E7.

14. Ascending from the 5th - Approaching the V7 from a half step up

- Here we are ascending again, but this time from the 5th interval.
- We have introduced the new E7 shape, or the new V7, but this time we are approaching it from the E7, which you could call the bVI7 chord, or the flat 6th 7 chord.
- Moving to the V7 chord from a half step up sounds amazing, Stevie Ray Vaughn used this trick all the time.
- To do this right you will strum down on the F7 and up on the E7.

15. Descending 3rd & 5ths, approaching the V7 from a whole step below

- Another fun way to get your V7 chord is from the IV7 chromatically.
- Here we play the D7 first, move up a half step (one fret) and then again to the E7.
- Make sure you strum down on the D7, up on the Eb7 and down on the E7.

16. Triplets up the fretboard

- We haven't had any triplet rhythms yet so here is the first one.
- This one starts on the 5th (E) and the 3rd (C#)
- We haven't started on these notes, that is important, you can start on any E or any C# notes, so explore jamming up the fretboard too

17. Implying the IV7, bV7 and V7 with root notes

- You don't need to play the E7 chord to imply the E7. This lick hits the E note, 4th fret of the C string, and implies the E7.
- It then runs down to the D, implying the D7, Eb, implying the E7 and lastly back to the E to imply the E7.