



Blues JamTracks

Audio files, track documentation, and tabs in Guitar Pro and PDF formats.



20 EXCLUSIVE JAMTRACKS

MP3 | GPX | PDF

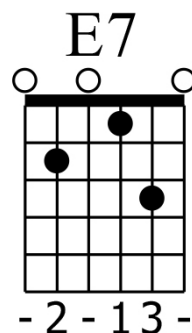
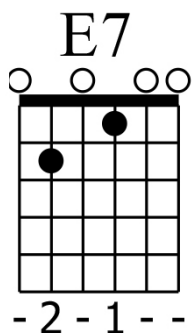
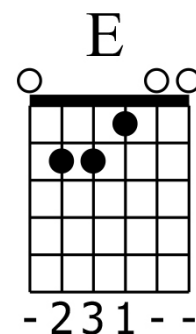
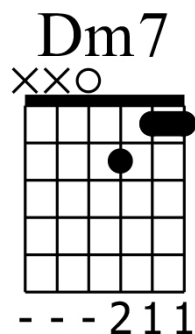
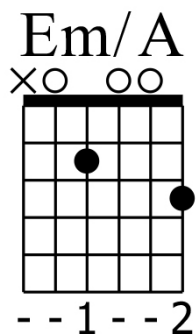
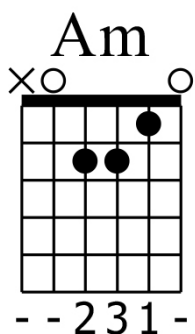
Learning the blues is a critical step for any guitar player, as the genre has influenced countless famed players and musicians. These JamTracks will give you the landscape to develop your phrasing, technique, and timing while perfecting this unique and timeless style of music.



Attitude Blues

Key: A minor

Make sure to have your shuffle on point for this minor blues. To be able to “swing” along with the rhythm section on this backing track is crucial. Outline the E7 arpeggio over the V chord and resolve to A minor pentatonic for that tension and relax feeling.





Bayou Blues

Key: F Major

Experiment the power of the minor pentatonic over a major Blues. Play F minor pentatonic, but listen carefully: the turnaround on bar ten just begs for a change to F major pentatonic. Mix the two scales and have fun with Bayou Blues.

F 134211	B \flat sus4 -12341	F7add \flat 13 13122-	B \flat 7 -1314-	Gm 134111
Am --231-	C -32-1-	B \flat -12341	C7 -1314-	

Blue Dobro

Key: D Major

This blues features your basic three chord changes: I7, IV7 & V7. Take advantage of the harmonic simplicity to be more adventurous with your scale choices. Going over each mixolydian mode works great here: D mixolydian over the I, G mixolydian over the IV and A mixolydian over the V.

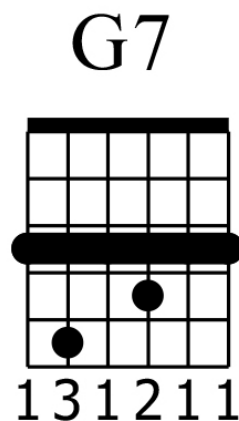
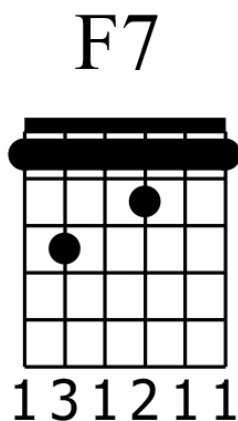
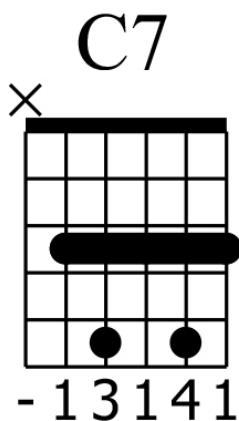
D7 -13141	G7 1312--	A7 1312--
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Blue Swing

Key: C Major

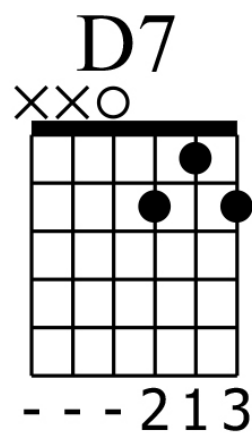
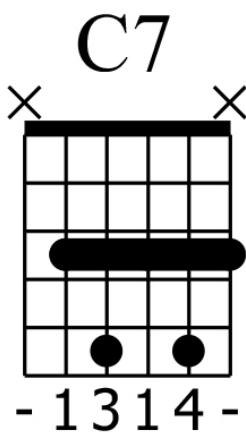
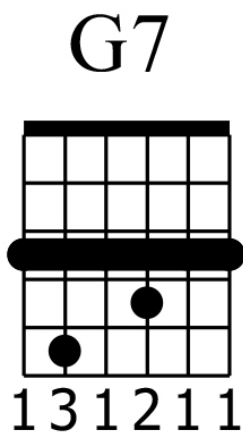
Go along with the relaxed pace of this track and take a moment to be expressive in your playing. Big bends, slow and wide vibrato, and thoughtful note choice fit nicely with this track.



Bluegrass Fun

Key: G Major

The fast tempo of this backing track can be challenging. Work on short and quick phrases and let the banjo and fiddle parts shine. This is a busy track so you don't have to play all the time. Just interact in the musical conversation. The major pentatonic is your ally here as well.

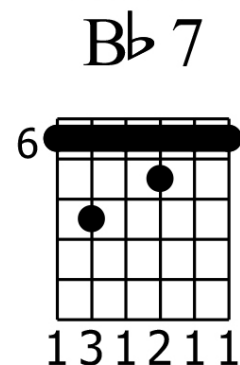
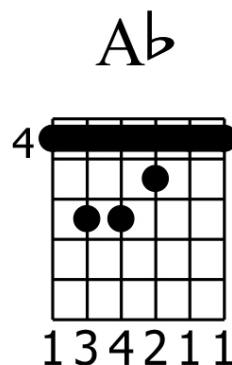
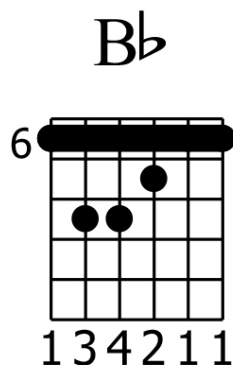
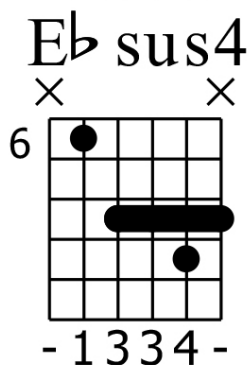
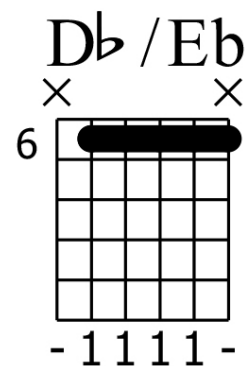
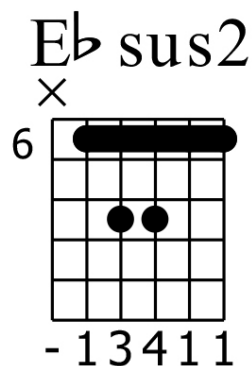
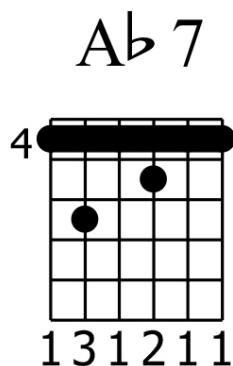
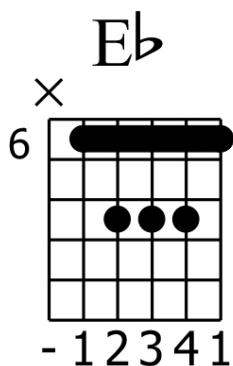




British Blues

Key: Eb Major

Make sure you have your overdrive pedal at hand or the gain channel on your amp dialed in for this rocking backing track! Single and two note bends are key here. Also, throw around your blues/rock licks too. This track is all about rocking with the blues.

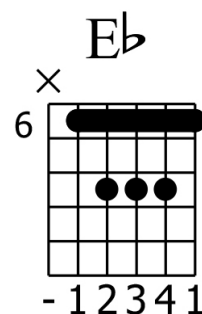
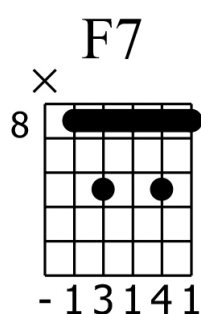
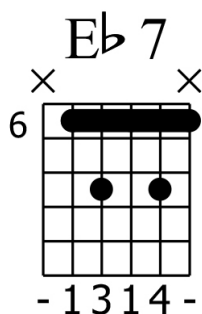
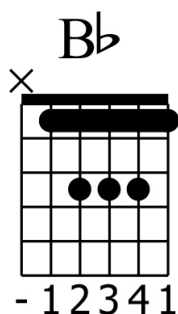




Country Blues

Key: Bb Major

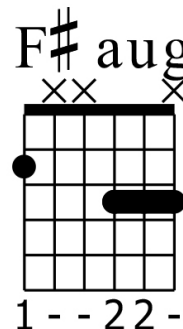
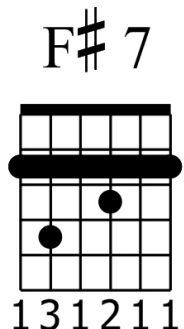
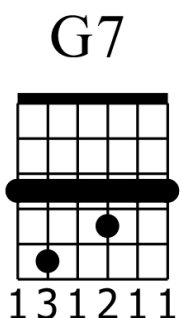
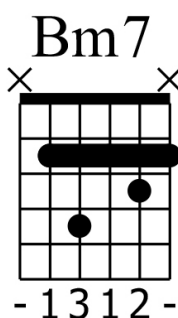
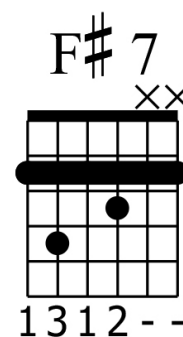
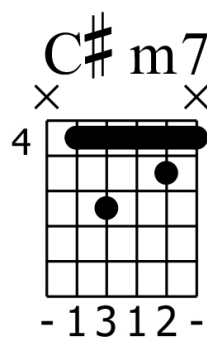
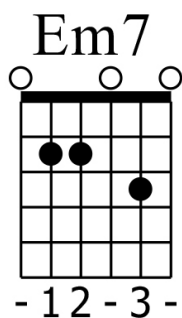
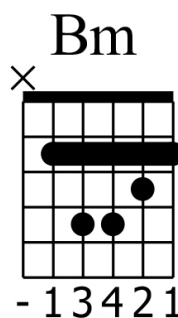
Filling your major pentatonic scales with chromatic passing notes between the diatonic notes, it's a great device for getting that country sound. Mix and match Bb major pentatonic with Bb minor pentatonic and use intervallic passages in your soloing, thirds and sixths work great here.



Groovy Bounce

Key: B minor

Listen to the cross stick on the drums. That softer section of the backing track, calls for some muted phrases and spacious playing. Then, when the drummer goes to the ride cymbal turn the volume up and rock out! Outline the G7 (VI7) and F#7 (V7) changes from the turnaround with big arpeggios and make a musical statement as the music returns to the I chord.





Kenny Blues

Key: B Major

Listen to bar four of this twelve bar blues. It's a little cadence or re-harmonization that leads nicely to the IV chord and uses the II (C#m) and III (D#m) degrees of the scale. Outline these chords with the minor arpeggio shapes or with guide notes to add interest to this B major blues.

<p>B7</p> <p>- 1 3 1 4 -</p>	<p>E7</p> <p>- 2 - 1 3 -</p>	<p>C#m</p> <p>- 1 3 4 2 1</p>	<p>D#m</p> <p>- 1 3 4 2 1</p>
<p>E7</p> <p>- 2 - 1 - -</p>	<p>B</p> <p>- 1 4 4 4 -</p>	<p>F#7</p> <p>1 3 1 2 - -</p>	<p>E7</p> <p>- 1 3 1 4 -</p>

Last Call Blues

Key: E minor

Mixing E minor pentatonic with E harmonic minor is the key to get the most out of this minor blues. Go to E harmonic minor over the V chord (B7) and emphasize the D# note for a really cool sound. If you think modal and start on the B note from the E harmonic minor scale that would be the "B mixolydian b6 scale"... but that's too much theory!

<p>Em7</p> <p>- 1 3 1 2 -</p>	<p>Am</p> <p>1 3 4 1 1 1</p>	<p>B7</p> <p>- 1 3 1 4 1</p>	<p>Cmaj7</p> <p>- 1 3 2 4 -</p>	<p>Am7</p> <p>- - 2 - 1 -</p>
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Lazy Boy Blues

Key: A minor

Listen to the backing track and focus on being melodic. Also, let the music breathe, sometimes a solo works better if we really engage into the musical conversation. A minor pentatonic and A minor blues scales are the sure bet for your scale choices over this track.

Am7 Dm Am E7 E9(#9)(no5)

Am7: x0 0 0 2 1 -
 Dm: xx0 2 3 1
 Am: x0 2 3 1 -
 E7: 0 0 0 2 1 -
 E9(#9)(no5): x 6 x 2 1 3 4 -

Lazy Shuffle

Key: E Major

Get out of your comfort zone on this "Lazy Shuffle" and take advantage of the slow tempo to really follow the chord changes. Sometimes it's so easy to just go pentatonic. Instead, try the mixolydian mode over the changes and you will be rewarded with a much richer sound.

E7 A7 F#m G#m B7

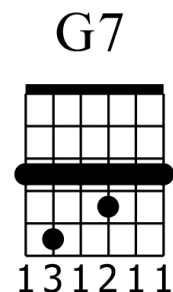
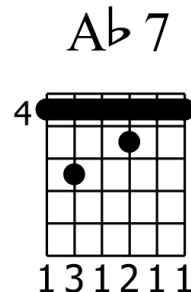
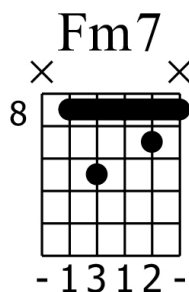
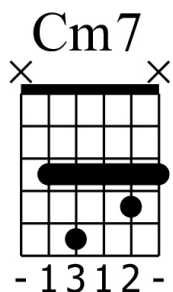
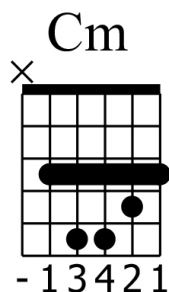
E7: 0 0 0 2 1 -
 A7: xo 0 0 1 2 -
 F#m: 1 3 4 1 1 1
 G#m: 4 1 3 4 1 1 1
 B7: x 1 3 1 4 -



Mellow Blues

Key: C minor

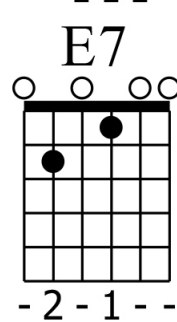
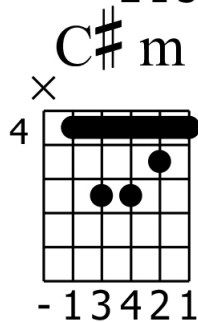
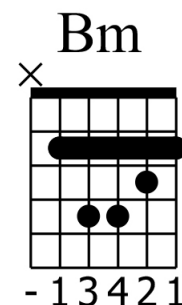
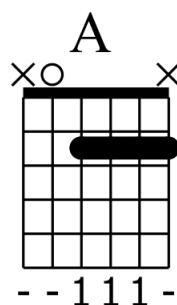
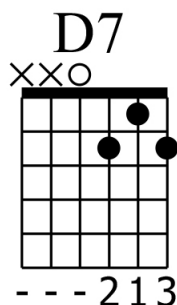
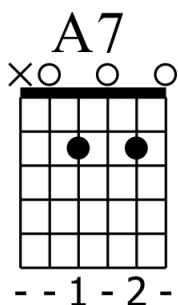
This is a great backing track to play that C minor blues scale and make no apologies about it. Emphasize that Gb blue note (b5th) and bend it with passion. Sounds great no matter what chord change are you in.



Road Trip Blues

Key: A Major

This is a fun, groovy track. Experiment and try to find interesting rhythmic ideas. Don't be afraid and repeat a single note, but change the rhythmic phrasing, it's a great trick for this type of track. Add syncopation, play behind the beat, etc. Use this backing track to work on your rhythm chops while soloing.

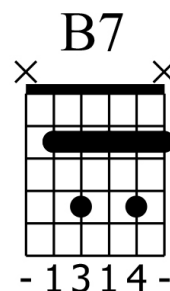
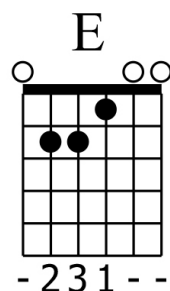
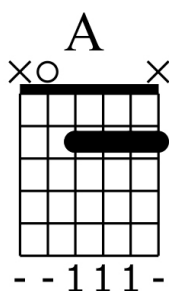
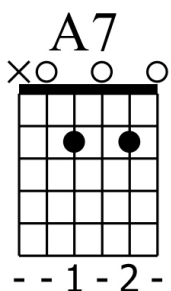
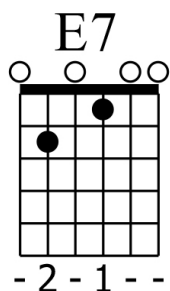




Shuffle Drive

Key: E Major

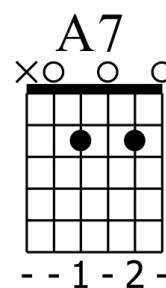
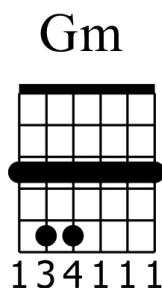
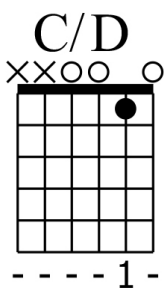
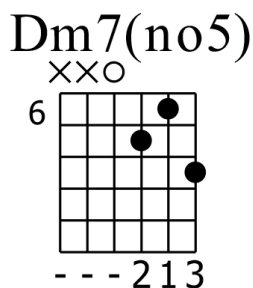
E major, one of our favorite keys as guitar players. Take advantage of the first and second open strings (E & B) and incorporate that open sound into your licks. Lots of fun and interesting ideas come from this approach!



Slow Down Blues

Key: D minor

This backing track features a pretty cool / non conventional set of chord changes. The first eight bars you hear a D pedal tone and some triad movement over the bass note. I found this type of sound perfect for some modal exploring. D Dorian and D Aeolian work great over the track, giving you a modal blues sound that's original and refreshing.

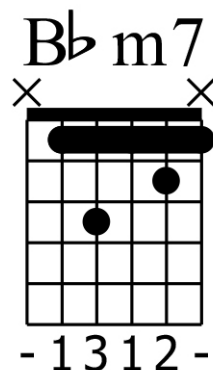
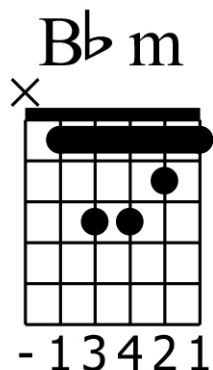
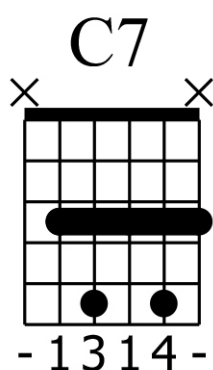
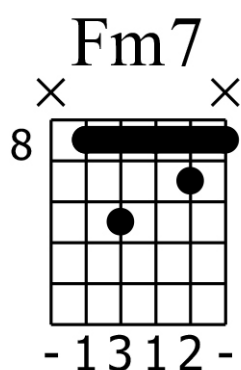




Smokey Blue

Key: F minor

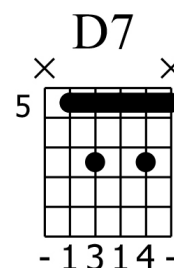
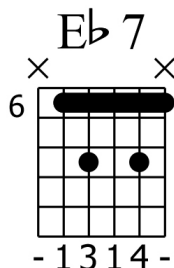
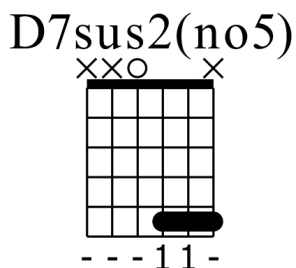
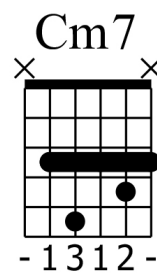
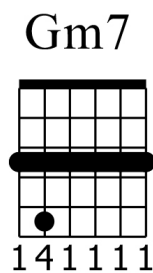
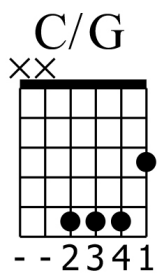
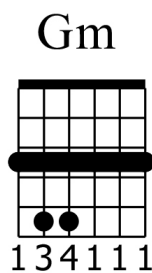
The shuffle feel on this one is really strong! You can't play this blues without swing, so make sure your phrasing is on the pocket. The unexpected V7 chord (C7) quick change, on the second bar, makes for a really cool sound. Use your dominant arpeggio shapes for a strong definition of this chord change.



Soulman Calling

Key: G minor

Minor blues it's all about feeling. Express yourself beyond the note or scales choices. Good sound, tasty vibrato and accurate bends are more important than flashy licks on this type of track.

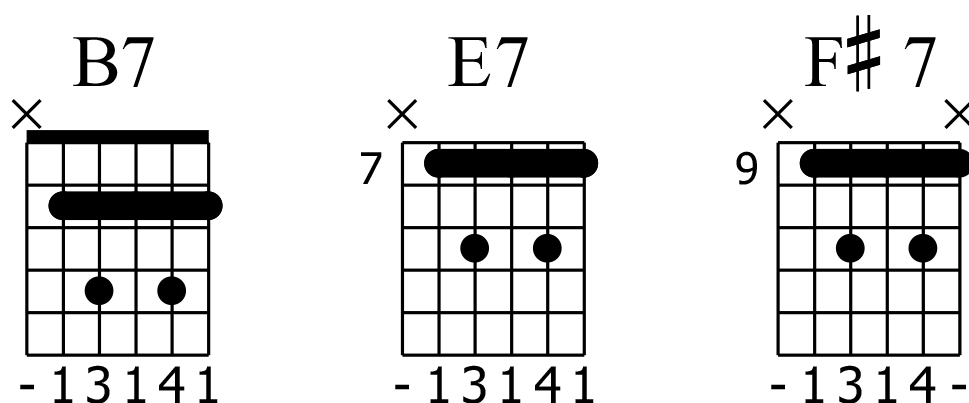




Touch Of Funk

Key: B Major

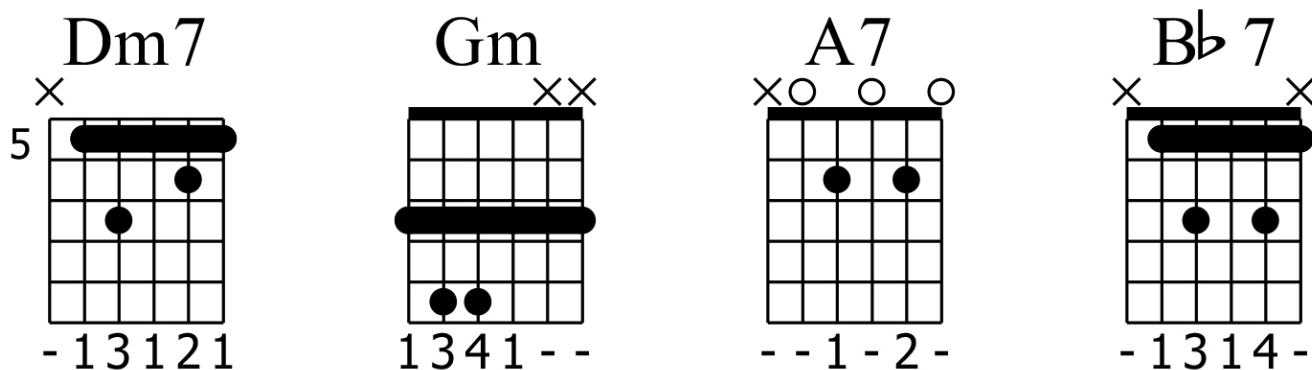
The minor pentatonic over a major blues progression it's just magic! Works like a charm over all the changes and you never lose that bluesy sound. Play your B minor pentatonic over this track, throw around your pentatonic licks and have fun without much theory thinking!



Vintage Blues

Key: D minor

The VI7-V7-I (Bb7-A7-Dm) turnaround on bar nine of this minor blues it's a great chance for crafting some really intentional licks, that emphasize strongly the return to the I chord. Work on this over the backing track. Harmonically intentional phrasing takes your playing to a whole other level.





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Release of the 2016 Guitarist Toolkit

Tuesday, December 13th

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