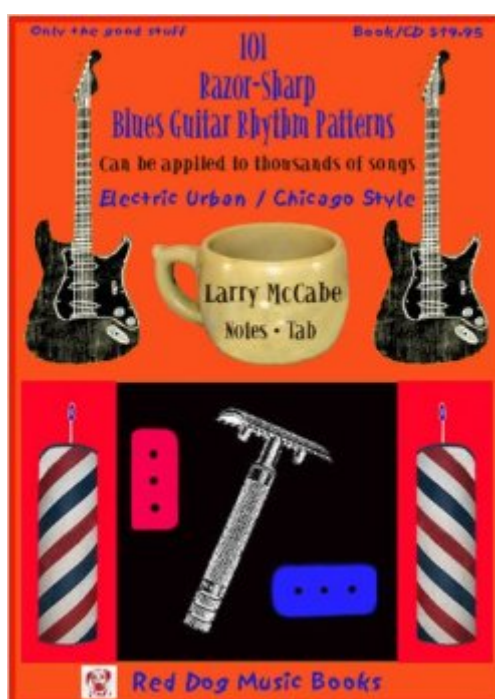


The book was found

101 Razor-Sharp Blues Guitar Rhythm Patterns In The Electric Urban / Chicago Style (Book And CD) (Red Dog Music Books Razor-Sharp Blues Guitar Series)



Synopsis

Open-flat spiral blues instruction book and CD by Larry McCabe Red Dog Music Books is proud to offer this superb collection of 101 authentic urban blues guitar rhythm patterns. Each pattern is recorded note-for-note on the companion CD, and written in standard notation and tablature. Valuable supplemental articles cover blues progressions and rhythm pattern types. The book will help any early-intermediate guitarist acquire well-rounded blues rhythm guitar skills. Ideal also for pro reference and teaching studios. It is a book for guitarists who are familiar with, and enthusiasts of, urban blues and other forms of non-commercial music. The patterns are in the urban blues style heard on recordings by artists such as Muddy Waters, Howling Wolf, Jimmy Reed, Elmore James, Eric Clapton, Buddy Guy, Junior Wells, James Cotton, Little Walter, BB King, Albert King, John Hammond, Anson Funderburgh, Hubert Sumlin, Little Ed and the Blues Imperials, Pinetop Perkins, Willie Dixon, R.L. Burnside, Butterfield Blues Band, Otis Spann Charlie Musselwhite, Lonnie Mack, Boozoo Chavis, Ry Cooder, Gatemouth Brown, Freddie King, Sonny Boy Williamson, Robert Lockwood, Lonnie Johnson, and similar musicians who recorded for Chess Records, Delmark Records, Sun Records, Alligator Records, Arhoolie Records and other labels that focus on roots music performers and Afro-American music. The book is an excellent resource for creative blues guitar teachers.

Contents Introduction How to Use This Book Application of Pattern One Pattern Modifications Four-Beat Dominant Chord Patterns (C7) Four-Beat Minor Chord Patterns (Cm7) Four-Beat Vamp Patterns for C7 and Cm7 Eight-Beat Dominant Chord Patterns (C7) Eight-Beat Minor Chord Patterns (Cm7) Eight-Beat Vamp Patterns for C7 and Cm7 Appendix 1: Basic Blues Rhythm Patterns Appendix 2: 12-Bar Blues Progressions in Major Keys Appendix 3: 12-Bar Blues Progressions in Minor Keys Appendix 4: 8-Bar Blues Progressions in Major Keys Appendix 5: Open Charts for Application A Guide to Blues Styles and Artists Prerequisite Ability Early intermediate guitarist User Profiles Serious hobbyist and semiprofessional musicians. Any gigging blues I guitarist who wants to learn new rhythm patterns. Blues guitar teacher looking for innovative and productive lessons material. Goals and Purposes Learn how to play blues guitar rhythm in a blues band rhythm section. Learn how to be a more well-rounded blues guitar player.

Book Information

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Customer Reviews

I have used Larry McCabe's instruction books for years with my music students, with good results, so I picked up a copy of this new book last month to use in my teaching studio. My students are enjoying the book very much and so am I. It is quite a nice book and CD, unique in format and impressive in its instructional design and educational goals. As the product description mentions, these are the patterns that are played on authentic blues recordings. I have not seen as complete a collection of blues guitar rhythm patterns in another book. This is a comprehensive manual of urban blues rhythm patterns. The book is designed in a workbook/reference format that encourages the participation of the user in transposing, and applying, the patterns to standard eight- and twelve-bar blues chord progressions. Each pattern is demonstrated on the I, or tonic chord, in C major. Clear instructions are included that encourage the user to apply the pattern to other root tones, and also to "entire" blues progressions (I7-IV7-V7), such as the blues progressions found in real songs. One great thing about this book is that it motivates the user to form decisions regarding appropriateness of application, or use, in real blues songs. It is not a book for the lazy person who expects spoonfeeding, or a beginner who is satisfied with note-by-note copying of someone else's playing. To put it more bluntly, this book might not be useful for guitar students who fall into the "dumb" category. The format is designed for the guitarist who wants to learn to think for himself or herself, and who wants to learn by doing.

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