29 Blues Jam Tracks

29 Blues Jam Tracks in various blues styles for practicing playing with a group and improvising.

By
Griff Hamlin

Thank you to my wife, Laura, and my family for your continued support and patience. Also, a special thanks to all of my students, past and present, who continue to push me in discovering new and better ways to teach. Thank you to all of my customers and fans of my music, without you, none of this would be possible.

Griff Hamlin's Guitar Unleashed, Inc.
387 Magnolia Ave., Ste. 103-412
Corona, CA 92879

Copyright © 2010 by Griff Hamlin
International Copyright Secured. All Rights Reserved

No part of this publication (music, video, audio, or written) may be reproduced in any form or by any means without express written consent of the publisher.
# Table of Contents

About the Author............................................................................................................... 4  
Introduction – what this is and what it isn’t.................................................................. 5  
Musical Road Maps and Symbols.................................................................................... 6  
Jam Track 1 - 16th Note Groove in G minor  
(CD 1 Track 1)............................................................................................................... 7  
Jam Track 2 – Back Beat Swing in E Minor  
(CD 1 Track 2)............................................................................................................... 10  
Jam Track 3 – Fast A9 Shuffle Blues  
(CD 1 Track 3)............................................................................................................... 12  
Jam Track 4 – Fast Chicago Shuffle In D  
(CD 1 Track 4)............................................................................................................... 14  
Jam Track 5 – Fast Rock Blues in G  
(CD 1 Track 5)............................................................................................................... 28  
Jam Track 6 – Fast Swing In F  
(CD 1 Track 6)............................................................................................................... 30  
Jam Track 7 – Funk Blues In D  
(CD 1 Track 7)............................................................................................................... 32  
Jam Track 8 – Funk Blues in G  
(CD 1 Track 8)............................................................................................................... 36  
Jam Track 9 – Groovin' Midtempo Blues In F  
(CD 1 Track 9)............................................................................................................... 39  
Jam Track 10 – Midtempo Shuffle In F  
(CD 1 Track 10)............................................................................................................ 42  
Jam Track 11 – Midtempo Swing Blues in Bb  
(CD 1 Track 11)............................................................................................................ 44  
Jam Track 12 – Midtempo Blues in D “From The V”  
(CD 1 Track 12)............................................................................................................ 46  
Jam Track 13 – Midtempo Mambo Blues in B  
(CD 1 Track 13)............................................................................................................ 51  
Jam Track 14 – Midtempo Organ Shuffle in A  
(CD 1 Track 14)............................................................................................................ 64  
Jam Track 15 – Midtempo Shuffle in G  
(CD 1 Track 15)............................................................................................................ 68  
Jam Track 16 – Midtempo Shuffle in G “From the V”  
(CD 2 Track 1)............................................................................................................ 70  
Jam Track 17 – Midtempo Straight Blues in A  
(CD 2 Track 2)............................................................................................................ 72  
Jam Track 18 – Really Fast Swing Blues in F  
(CD 2 Track 3)............................................................................................................ 75  
Jam Track 19 – Semi-Slow Minor Blues in A Minor  
(CD 2 Track 4)............................................................................................................ 77  
Jam Track 20 – Slow Blues in D  
(CD 2 Track 5)............................................................................................................ 81  
Jam Track 21 – Slow Blues in E  
(CD 2 Track 6)............................................................................................................ 83
Jam Track 22 – Slow Blues in F  
(CD 2 Track 7)................................................................................................................. 85
Jam Track 23 – Slow Blues in A  
(CD 2 Track 8)................................................................................................................. 87
Jam Track 24 – Midtempo Swing in C  
(CD 2 Track 9)................................................................................................................ 89
Jam Track 25 – Super Slow Blues in A  
(CD 2 Track 10)................................................................................................................ 91
Jam Track 26 – Super Slow Blues In G  
(CD 2 Track 11)................................................................................................................ 93
Jam Track 27 – Uptempo Shuffle in A  
(CD 2 Track 12)................................................................................................................ 95
Jam Track 28 – Uptempo Shuffle in C  
(CD 2 Track 13)................................................................................................................ 97
Jam Track 29 – Uptempo Soul Blues In G  
(CD 2 Track 14)................................................................................................................ 99
About the Author

Hello, my name is Griff Hamlin. I have been a professional guitarist and guitar teacher for over 20 years. I have taught hundreds, if not over a thousand students how to play the guitar. Most of those students had never picked up the instrument even once before starting lessons.

In addition, I have been a performing musician since the age of 15, and have performed as many as 200 concerts per year at some points of my career. I’ve been fortunate enough to tour all over the world including Poland and Eastern Europe, Turkey, Italy, Korea, and of course all over the United States. I have released 2 albums so far, and played on releases by several other artists.

As for my academic background, I studied music at the prestigious USC Thornton School of Music, and I have taken private lessons from some of the best guitarists in the world. I continue to try and improve and practice every day. I get enormous joy from playing the guitar and making music, and I hope you will too.

I currently reside in Southern California with my wife and son. I teach and perform regularly all around Orange, Riverside, and Los Angeles counties. You can find out more about me, and what’s going on with me currently, by visiting my website at http://www.griffhamlin.com.

I also have additional Blues Guitar courses available. Check out http://bluesguitarunleashed.com for more information.
Introduction – what this is and what it isn't...

If you play guitar, there are 2 skills that can really only be learned through experience and playing with others. Those 2 skills are – the ability to play with a band (timing and feel) and the ability to improvise.

While almost everything else can be worked out on your own, there are just some times when you need a band – and one isn't available. Enter the modern world of the jam track.

Jam tracks go by many different names – backing tracks, play-along tracks, etc., but the idea is simple... a recorded band that you can either play along with, or improvise over. It is a music bed, with not too much going on melodically so there is plenty of room for you to noodle away however you see fit.

Most jam tracks found on the internet – or even purchased professionally – just really aren't that great in terms of sound quality. They'll get the job done, but often times they are created by amateurs and the quality reflects that.

My goal was to provide not only a good sounding set of jam tracks to play to, but also charts of what the backup band is doing in each tune, and even some suggestions on sounds you might want to experiment with in your improvising.

This is not a “how to play blues guitar” course by any stretch. While I'll suggest scales and chord voicings, it is beyond the scope of this product to actually demonstrate all the possibilities.

The main thing is to give you a chance to try stuff out. When you're playing over jam tracks, no one will mind if you hit wrong notes. In fact, I encourage you to hit a lot of wrong notes – that way when you're on the bandstand with a group, you'll know which ones to avoid leaving only the best sounding ones left!
Musical Road Maps and Symbols

Many of the jam tracks are written out in a traditional “lead sheet” format found in many popular “fake books.”

In these cases, the chord shapes are not given, only the chord name. Feel free to use whatever voicing you know, or prefer. Also feel free to make substitutions if you know some alternate chords that you might like better.

You'll notice also that some of the jam tracks have fairly interesting guitar parts, and so those parts have been transcribed and written out in standard notation and TAB.

One symbol that gets used fairly often that you may not be familiar with is the coda $\Rightarrow$.

This symbol comes in pairs and happens within a section that repeats. It basically breaks the last repeat and says “skip the rest and go to the other coda.”

An example of this is on the very first jam track. Notice the repeat dots at measure 13, through measure 24. There is also written instruction there that this section is going to be played 10 times total, “10 choruses total.” We are also told to “take the coda” on the last time.

So at the end of bar 22, on the 10th time through that repeated group of measures, skip over bars 23 and 24, straight to the coda at bar 25, and finish out the track.

You get the hang of it quickly as you'll see this sort of thing a lot. It saves pages and pages of repetition and makes it a lot easier to see the structure of the track as a whole.
Jam Track 1 - 16th Note Groove in G minor
(CD 1 Track 1)

**About the track:** This track is a cool, almost “surf-rock” blues in the style of “Snatch It Back and Hold It.” It's a G blues in a straight 12 bar form. If you're trying to play the guitar line at the top, make sure to keep a little bit of right palm mute going on to cut the notes short.

**Soloing Ideas:** As with all of these tracks, there are a several options. I'm going to make different suggestions over different tracks so that you'll have some different things to try out.

With this track, stick to a G minor pentatonic sound for the most part. Even though it's blues, it just has a bit of a minor edge to it and the minor pentatonic sound seems to work best.

*Now here's the chart.....*
16th note Groove in G Minor

♩=140 Surf Rock

G7

C7

G7

D7

C7

G7

full
13  G7

10 choruses, Coda last time

17  C7  G7

21  D7  C7  G7  Daug

25  G7  G9
Jam Track 2 – Back Beat Swing in E Minor  
(CD 1 Track 2)

**About the track:** This E minor blues is almost a “Green Onions” type of vibe. It's bass and drums only, so you get to really add in whatever you want for chords or soloing.

**Soloing Ideas:** Because this tune is strictly in a minor key, the minor pentatonic and blues sound will be the best idea to use.

This is also a great opportunity to work on some chord voicings. Try throwing in some E minor 7 or E minor 9 chords instead of the straight E minor chords. Try using “little chord” voicings up higher on the neck to separate them from the bass movement.

*Now here's the chart...*
Backbeat Swing in E Minor

\[=138 \text{ Back Beat Swing}\]

Emin\textsuperscript{7}

\[\text{12 choruses}\]

5 Amin\textsuperscript{7} Emin\textsuperscript{7}

9 Bmin\textsuperscript{7} Amin\textsuperscript{7} Emin\textsuperscript{7}

13 Emin\textsuperscript{7}

repeat and fade
Jam Track 3 – Fast A9 Shuffle Blues  
(CD 1 Track 3)

**About the track:** This is a pretty fast shuffle in A, “from the V.” That means it starts on the V chord of the 12 bar progression which is bar 9. From there it cycles through a traditional 12 bar progression.

**Soloing Ideas:** The 9th chords give a great opportunity to play around with some major blues sounds. Over the A9 chord, play the A major blues sound, while over the D9 and E9 chords play the A minor blues sound.

For chords you’ll be all set with the traditional 9th chord voicings.

*Now here's the chart...*
Fast A9 Shuffle Blues

\( \frac{1}{d} = 176 \) Swing Shuffle

13 choruses, Coda last time (stop-time on the 4th & 8th chorus)

17 A7 D7 D\#dim7 A7 A7
Jam Track 4 – Fast Chicago Shuffle In D  
(CD 1 Track 4)

**About the track:** This up-tempo Chicago style shuffle is in the key of D. The majority of the guitar line is written out here to demonstrate the small chord voicings and how they are used to create interesting rhythm patterns.

**Soloing Ideas:** Since it's a pretty straightforward blues, I'd stick the tried and true D major blues over the I chord and D minor blues over the IV and V chords.

*Now here's the chart...*
Fast Chicago Shuffle In D

\( \text{=(156 Swing Shuffle)} \)

\[ D^{7} \]

\[ \begin{array}{cccccccc}
\text{T} & 14 & 14 & 13 & 14 & 13 & 12 & 10 & 10 \\
\text{A} & 14 & 14 & 14 & 12 & 11 & 11 & 12 & 12 \\
\end{array} \]

\[ G^{7} \]

\[ \begin{array}{cccccccc}
\text{T} & 10 & 11 & 10 & 10 & 10 & 9 & 10 & 10 \\
\text{A} & 12 & 12 & 12 & 12 & 12 & 10 & 10 & 10 \\
\end{array} \]

\[ D^{7} \]

\[ \begin{array}{cccccccc}
\text{T} & 14 & 13 & 14 & 13 & 14 & 14 & 14 & 14 \\
\text{A} & 15 & 14 & 14 & 13 & 13 & 11 & 14 & 14 \\
\end{array} \]

\[ A^{7} \]
22

G7  D7  A7

25

D7

28

G7

31

D7  A7

© 2010, all rights reserved
Page 17
Jam Track 5 – Fast Rock Blues in G
(CD 1 Track 5)

**About the track:** This is a slightly funky rock blues in G. It utilizes a lot of 9th chord voicings and 1/6th note right hand grooves. It starts “from the V” on the D9. All the chord shapes are traditional 9th chord voicings.

**Soloing Ideas:** This type of stuff is really fun to play over if you can play any scales at 1/16th notes at this tempo.

For some new sounds, try playing a G dorian scale. Using modal scales over tracks at this tempo can be helpful because you have more notes in the scale – making it easier to find things to play at such a fast tempo.

*Now here's the chart...*
Fast Rock Blues In G

=126 Funk

D⁹  C⁹  G⁹  D⁹

11 choruses, Coda last time

C⁹  G⁹

13  D⁹  C⁹  G⁹  D⁹

17  G⁹  G⁷#⁹
Jam Track 6 – Fast Swing In F  
(CD 1 Track 6)

About the track: This tune starts with a classic intro on the V and IV chord. The musical term for the “birdseye” over those notes in the chart is a fermata. It basically means “hold as long as you want.” So in this case the intro is held out for an indeterminate amount of time.

Soloing Ideas: Being a pretty straight ahead blues progression the best formula on this one will be the standard F major blues sound over the I and F minor blues sound over the IV and V.

While it's a common approach, it works well. And in this case it's a key you probably haven't played in recently. It's important to be able to play in any key. It's amazing how you can get used to where the dots fall in A if that's all you play in.

Now here's the chart...
Fast Swing In F

\( \neq 170 \) Back Beat Swing

\[
C^9 \quad Bb^9 \quad F^7
\]

(in tempo)

11 choruses, Coda last time, (choruses 4 & 8 stop-time)

9

\[
Bb^7 \quad F^7
\]

13

\[
C^7 \quad Bb^7 \quad F^7 \quad C^7
\]

17

\[
C^7 \quad Bb^7 \quad F^7 \quad Bb^7 \quad F^7 \quad F^7##9
\]
Jam Track 7 – Funk Blues In D  
(CD 1 Track 7)

**About the track:** This is a cool funk blues tune that almost starts like a '70s series. This style of guitar line is sometimes called “bubble picking” and works really well. You'll notice that the line is always around the root. So the line hovers around D when D is the chord going on, G when G is the chord going on, and A when the A chord is going on. Then for fills the trusty blues scale comes in play.

**Soloing Ideas:** This reminds of one of my favorite Freddie King tunes called “Me and My Guitar.” I would stick to the minor blues sound for the most part. But to liven things up a little I'd try throwing in the G major blues sound over the IV chord.

This will only work over the IV chord, since it's the G. What you are doing is basically treating the IV chord like it's a whole new key. You could mix up the G major and minor sounds if you are comfortable with it. But it's probably best to just start with G major and work in the rest later as you get better with it.

Now here's the chart...
Funk Blues In D

\[\text{Tempo} = 108 \text{ Funk}\]

```
\[\text{Tablature:}\]
```

\[\text{Music notation:}\]

```
\[\text{Chord: D7}\]
```

---

© 2010, all rights reserved
17 D7

9 choruses, Coda last time

21 G7

D7

25 A7 G7 D7

29 A7 G7

solo break

31

D9

© 2010, all rights reserved
Jam Track 8 – Funk Blues in G  
(CD 1 Track 8)

About the track: This drum and bass only track is a funky blues in G. It should be pretty easy to work with given it's faster tempo. Since you can play straight eighth notes and they won't sound too slow, the faster tempo is actually helpful here.

Soloing Ideas: Primarily G minor sounds are going to work best. Sticking to the pentatonic/blues sounds and throwing in some dorian minor will add great flavor over the IV and V chords.

Of course you can also land on major or mixolydian sounds when the I chord is going on, like with any blues.

When this track goes to a half time feel in the middle, break out a wah pedal, roll back on the volume a little, and try to make your solo flow with the band. Learning to listen and react to changes in the rhythm section is one of the most important skills to learn as you play with different groups.

Now here's the chart...
This page is left blank to avoid an awkward page turn...
Funk Blues In G

\(\frac{\text{bassline repeats sim.}}{\text{16 choruses, Coda last time}}\)

G7

\(\frac{\text{bassline repeats sim.}}{\text{16 choruses, Coda last time}}\)

C7

\(\frac{\text{bassline repeats sim.}}{\text{16 choruses, Coda last time}}\)

G7

\(\frac{\text{bassline repeats sim.}}{\text{16 choruses, Coda last time}}\)
Jam Track 9 – Groovin' Midtempo Blues In F (CD 1 Track 9)

**About the track:** This slightly funky midtempo blues in F has a cool guitar line that shows a nice use of double-stop in your rhythm playing.

**Soloing Ideas:** Nothing fancy here, since it's a straight 12 bar in F, you have all of the options available.

Over the I chord, grab F major and minor pentatonic/blues sounds. And for added spice throw in some dorian and some mixolydian (but mixolydian only over the I.)

If you're into “outside” sounds at all, this type of funk groove is a great opportunity to try some out. Try an F half-whole diminished sound during bar IV for a taste of some b9 and #9 goodness. Just make sure you work out your licks so they land on a chord tone of the Bb and it'll sound like fun – not a mess.

*Now here's the chart...*
This page left blank to avoid an awkward page turn...
Groovin' Midtempo Blues In F

\[=124 \text{ Funk} \]

\[
\begin{array}{c}
\text{F7} \\
\text{Bb7}
\end{array}
\]

\[
\begin{array}{c}
\text{T} \\
\text{A} \\
\text{B}
\end{array}
\]

\[
\begin{array}{c}
4 \\
3
\end{array}
\]

\[
\begin{array}{c}
\text{F7} \\
\text{Bb7}
\end{array}
\]

\[
\begin{array}{c}
\text{T} \\
\text{A} \\
\text{B}
\end{array}
\]

\[
\begin{array}{c}
4 \\
3
\end{array}
\]

\[
\begin{array}{c}
\text{F7} \\
\text{Bb7}
\end{array}
\]

\[
\begin{array}{c}
\text{T} \\
\text{A} \\
\text{B}
\end{array}
\]

\[
\begin{array}{c}
7 \\
10
\end{array}
\]

\[
\begin{array}{c}
\text{C7} \\
\text{Bb7}
\end{array}
\]

\[
\begin{array}{c}
\text{T} \\
\text{A} \\
\text{B}
\end{array}
\]

\[
\begin{array}{c}
1 \\
3
\end{array}
\]
12
F7

14
F7
Bb7
F7

18
Bb7

22
C7
Bb7
F7

11 choruses, Fade out on last chorus
Jam Track 10 – Midtempo Shuffle In F
(CD 1 Track 10)

**About the track:** This is a pretty straightforward midtempo shuffle in F. A good starting point for soloing if you're new to this key.

**Soloing Ideas:** This is a simple jam track with a good swing feel. Experienced improvisors might have fun with the fact that you don't play in F very often, so it's good practice with a new key.

For beginning soloists, this is a great place to start since it's very basic and straightforward. Start by just playing with the F minor blues sound. Once you get comfortable with that, try throwing in some F major blues sound over the F7 chord (the I chord.)

*Now here's the chart...*
Midtempo Shuffle in F

=132 Back Beat Swing

13 choruses

5  Bb9  F9

9  C9  Bb9  F7  C9

13  F7  Bb9  F7

(Tag Ending)

17  C9  Bb9  F7  F7
Jam Track 11 – Midtempo Swing Blues in Bb
(CD 1 Track 11)

**About the track:** A down home, straight ahead, blues in the key of Bb.

Soloing Ideas: On this one you can't hardly get more traditional than this style of blues. Aside from the key, you'll probably play this a thousand times in your jamming career. And anytime you play in a band with horn players, get ready for the keys of Bb, Eb, and F.

Stick to classic blues lines using the Bb minor blues scale, and Bb major blues scale over the I. Since you have quite a bit of time on the I chord because of the slower tempo, really work that major sound when the I comes around.

Listen carefully to the ups and downs of the band and try to increase or decrease the intensity of your solos to match. Using small parts of chords, as you'll hear in the rhythm guitar part, is also a good way to add energy to the solo when you need it.

*Now here's the chart...*
Midtempo Swing Blues in Bb

\[ \text{\( \downarrow \)}=86 \text{ Shuffle} \]

\[ \text{Bb}^7 \quad \text{Eb}^7 \quad \text{Bb}^7 \]

8 choruses, Coda last time

\[ \text{E}^b9 \quad \text{F}^9 \quad \text{Eb}^9 \]

solo break

\[ \text{Bb}^9 \]

drum fill
**Jam Track 12 – Midtempo Blues in D “From The V” (CD 1 Track 12)**

<table>
<thead>
<tr>
<th>About the track:</th>
<th>This track starts “from the V” and is in the key of D. It's a quick change blues in the classic style.</th>
</tr>
</thead>
</table>

**Soloing Ideas:** This jam track uses a tried and true guitar riff that can be used in literally hundreds of different songs. You can work over it easily using classic blues lines flowing between the D major and minor blues sounds. Remember to use the major sound over only the I chord, the D7, and not the G7 and A7 chords.

Because of the tempo here, and the “down and dirty” 12/8 groove, you want to focus on playing triplets to complement the rhythm section. Think of the beat in 4 groups of 3 instead of trying to count to 12 every measure. Doing this will really help you feel the triplet groove which will help with all aspects of your playing.

_Now here's the chart..._
Midtempo Blues In D From the V

\[=80\] Shuffle

\[A^9\] G\[\text{#5}\]

3 D\[\text{b7}\] A

5 D\[\text{b7}\] G\[\text{#5}\]

7 choruses, Coda last time

\[\text{TBA}\]
Jam Track 13 – Midtempo Mambo Blues in B
(CD 1 Track 13)

**About the track:** This “Crosscut Saw” inspired Mambo Blues is in the key of B and starts on the V chord. It's pretty fast and uses some great rhythm section changes.

**Soloing Ideas:** Because of the fast tempo and the almost double-time feel of the snare drum, you’ll want to use longer notes and stick more to the B minor blues sound. If you can pull off playing 1/16th notes at this tempo, you can play some faster, rock sounding modal lines using the B dorian scale.

You can always throw in some major sounds using the B major blues or B mixolydian scale over the I chord. But use care when doing so.

The breakdown at about 2:12 into the track will give you a great opportunity to back off on the gain as it really gets in to the “blues mambo” groove. This is my favorite part and will allow you to really play the notes you choose. Take your time and add a little “sugar” in the form of grace notes and some vibrato to make your notes speak here.

*Now here's the chart...*
Mambo Blues in B

\[ \text{\textcopyright 2010, all rights reserved} \]
Jam Track 14 – Midtempo Organ Shuffle in A (CD 1 Track 14)

**About the track:** This faster midtempo shuffle in A is centered around the organ riff which starts off the track. This is more of a ZZ Top style rock shuffle.

**Soloing Ideas:** With the faster tempo and the more minor, rock sound, this is a perfect place to lay down some solid A minor pentatonic and blues licks. Think ZZ Top's “La Grange” and really rip it up. While it's not the same riff and it's more organ based instead of guitar based, it's the same feel and style.

If you can play them up to tempo, throw in some A dorian licks to give more of a rock sound. It may be a challenge to keep time at this speed, but you can hold your notes out use quarter not triplets to give your lines more interest.

*Now here's the chart...*
Midtempo Organ Shuffle in A

\( \frac{\downarrow}{\downarrow} = 150 \) Swing Shuffle

\[ A^7 \]

\[ D^7 \]

\[ E^9 \]

\[ D^9 \]

\[ A^7 \]
14  A7 13 choruses, Coda last time

18  D7

20  A7
Jam Track 15 – Midtempo Shuffle in G
(CD 1 Track 15)

**About the track:** This classic shuffle is in the key of G and leans heavily on the organ for the chord voicings.

**Soloing Ideas:** Working with a pretty straightforward blues track, stick to your G major blues sound or G mixolydian scales over the I chord. Thrown down some G minor blues or G dorian over the IV and V and you'll get a good sound going.

Many of the chords are voiced using 9th chords in the guitar part. Even though the chart will say 7th chords, sometimes the 9th chords are substituted and it usually is a great sounding substitution. Feel free to use that any time it sounds good to you.

*Now here's the chart...*
Midtempo Shuffle in G

♩=126 Shuffle

G7

14 choruses, Coda last time

5 C7 G7

9 D7 C7 G7 D7

13 D7 C7 solo break G7 C7 G7 G9
Jam Track 16 – Midtempo Shuffle in G “From the V” (CD 2 Track 1)

**About the track:** This G blues is a little faster than the last one and takes it “from the V.” It uses a classic rhythm in the guitar line where the guitar player only strikes the chords on the “ands” of the beat.

**Soloing Ideas:** Similar to the last track, stick to your traditional blues roots on this one. Keep to the G minor blues sound, with some excursions into the G major sound over the I chord only.

Try to take advantage of the rhythm guitar only hitting on the “and” of each beat. You can play your lines in a similar fashion, playing only on “and” for a while, or play counter to the rhythm guitar and play only on the downbeats for a bit. Either way, the interplay between the two instruments will give you something to work with.

*Now here’s the chart...*
Midtempo Shuffle in G - From the V

\[ \frac{1}{4} = 140 \text{ Shuffle} \]

\( D^9 \quad C^9 \quad G^7 \quad D^7 \)

5

\( G^7 \)

10 choruses, Coda last time (stop time on chorus 3 & 7)

9

\( C^9 \quad G^7 \)

13

\( D^9 \quad C^9 \quad G^7 \quad D^7 \)

17

\( D^7 \quad C^7 \quad G^7 \quad C^7\# \text{dim}^7 \quad G^7 \quad G^b^9 \quad G^9 \)
Jam Track 17 – Midtempo Straight Blues in A  
(CD 2 Track 2)

About the track: This straight feel, slightly funky 1/16th feel blues is in the key of A and uses another classic rhythm figure. Keep your right hand moving in steady 1/16th notes if you want to try and match the groove of the rhythm figure here.

Soloing Ideas: These kind of jam tracks are always fun if you have the chops to play along in 1/16th notes along with the band. If not, you'll find you need to keep things slower and work more with an 1/8th note feel, or even quarter note triplets to add some “quirkiness” to your lines.

Stick to mostly the A minor blues sound, with the major blues sound thrown in over the I chord. If you can play your dorian or mixolydian modes fast enough, you can have some real fun with those also.

Now here’s the chart...
This page left blank to avoid an awkward page turn...
Midtempo Straight Blues in A

\( \text{=118 Funk} \)

A7

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

3

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

D7

T     13    13    13   X     X     X     X   A
A     12    12    12   X     X   10     X   B
B     10   10    10   10    10       10  10

5

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

A7

T     8     8     8   X     X     X     X   A
A     6     6     6   X     X     X     X   B
B     5     5     5     X   5    7    X   5   7
10 choruses, Coda last time
Jam Track 18 – Really Fast Swing Blues in F  
(CD 2 Track 3)

**About the track:** This “Got My Mojo Working” inspired track is cooking along at about 252 beats per minute! Grab your slide if you have it, this is gonna be fun!

**Soloing Ideas:** While you certainly don't have to approach it this way, fast tunes like this just seem to lend themselves really well to a slide. You can play nice slow and easy lines that still sound cool, and the band is cooking along so fast that the combination sounds great.

To add to the almost “country” flavor of a track like this, you can try playing “follow the chord” and actually use F major blues over the F7 chord, then Bb major blues over the Bb7 chord, and C major blues over the C7 chord. If you can’t do them all, just try one or 2 and add in all 3 when you get better at it.

Of course, when and if you ever get lost, just jump back to trusty F minor blues and you'll be in good shape.

*Now here's the chart...*
Really Fast Swing In F

\[ \text{\textbullet = 252 Fast!} \]

\[ \text{\textbullet = 63 Drum Fill into slower tempo} \]

7 choruses, Coda last time

Drum Fill into slower tempo
Jam Track 19 – Semi-Slow Minor Blues in A Minor
(CD 2 Track 4)

**About the track:** This moderately slow blues in A minor reminds of ZZ Top's “Fool For Your Stockings” and other classic blues tunes. By using a minor I chord and 7th chord for the IV and V (D7 and E7) it creates some cool soloing options.

**Soloing Ideas:** Because the I chord is definitely minor, there's no getting around using the A minor blues or pentatonic sound over it. You can also throw in the dorian scale, but if you choose to use that scale, I think it would be better to wait until the IV chord comes around.

When the IV chord does arrive, we get a 7th type of chord which creates a classic situation for the dorian mode. Anytime you have a minor I and major or 7th IV, it screams dorian mode. If you're unfamiliar with that scale, try using the A minor pentatonic scale over the I, and the D major blues or pentatonic scale over the IV chord.

In either case, return to A minor blues for the V chord.

*Now here's the chart...*
Semi-Slow Minor Blues in A Minor

\[ \text{\( \downarrow = 80 \) Slow Shuffle} \]

\[ \text{A7} \]

7 choruses

\[ \text{D7} \]

© 2010, all rights reserved
A7

12

repeat and fade

A7

14

repeat and fade
Jam Track 20 – Slow Blues in D  
(CD 2 Track 5)

**About the track:** This is a classic slow blues “from the V” in D. Notice the rhythm guitar leaves a lot of space for the bass and organ to do their thing.

**Soloing Ideas:** The slow blues is always fun to play over simply because the length of time you have on each chord leaves a lot of time for experimenting and having some fun with new sounds.

The tried and true classic format here would be to use D major blues over the I chord at times, and D minor blues everywhere else. As the track progresses and builds in intensity, you can continue to use the D minor blues sound over the I chord and you should notice it builds the solo up as well.

If you've been wanting to start trying some modes, this is a good place to do it. Start with throwing in the D dorian sound over the IV and V chords. Then add in the D mixolydian scale over the I.

Slow blues is also a good place to work on “following the chord” around and combining your major and minor blues sounds over each chord. Over the D7 chord you can use D major and D minor blues scales, over the G7 chord you can use G major and G minor blues sounds, and over the A7 chord you can use A major and A minor blues sounds. Of course, all of these ideas can be mixed together to form your own brand of blues stew.

*Now here's the chart...*
Slow Blues in D

\[ \text{Tempo}=60 \text{ Slow Shuffle} \]

\[ \begin{align*}
\text{Bar 5: } & D^7 \\
\text{Bar 9: } & G^7 \quad D^7 \\
\text{Bar 13: } & A^7 \quad G^7 \quad D^7 \quad A^\text{aug} \\
\text{Bar 17: } & A^7 \quad G^7 \quad \text{solo break} \\
\text{Bar 19: } & D^7 \quad G^7 \quad D^7 \quad E^b^9 \quad D^9
\end{align*} \]
Jam Track 21 – Slow Blues in E  
(CD 2 Track 6)

**About the track:** Probably the most famous “open blues jam” tune on the planet right here. Slow Blues in E can be found in any number of blues clubs any night of the week.

**Soloing Ideas:** Many people get used to playing the non open position chords and scales, and this can be a good opportunity to work those open position E blues licks. The rhythm guitar uses an open E chord as the basis for his work in the first chorus or two. So take advantage of the opportunity to work in E minor blues in open position for a while.

In the classic blues style, E major and minor blues over the I, E minor blues only over the IV and V.

*Now here's the chart...*
Slow Blues in E

♩=46 Slow Shuffle

\[ E^7 \]

\[ \begin{array}{c}
5 \quad A^7 \\
\end{array} \]

\[ \begin{array}{c}
9 \quad B^7 \\
\end{array} \]

\[ \begin{array}{c}
13 \quad B^7 \\
\end{array} \]

\[ \begin{array}{c}
15 \quad E^7 \quad A^7 \\
\end{array} \]

\[ \begin{array}{c}
\quad F^9 \quad E^9 \\
\end{array} \]

solo break
Jam Track 22 – Slow Blues in F
(CD 2 Track 7)

**About the track:** This moody slow blues in F has almost a jazzy feel with the brushes on the drums. It's a great chance to work in an unusual key and concentrate on leaving space.

**Soloing Ideas:** While there is no ground being broken in the changes or the soloing approach here – the traditional F major and F minor blues scales will be the way to go – what makes this track different is the use of brushes by the drummer.

This creates a lot of space that you should strive to keep, not to fill. Use short lines and leave space for the little organ “noodles” that come in from time to time. Try to create something clever and interesting using only a couple of beats at a time.

*Now here's the chart...*
Jam Track 23 – Slow Blues in A  
(CD 2 Track 8)

About the track: Another open jam night staple, slow blues in A. This one is fairly organ heavy and gives you plenty of room to experiment.

Soloing Ideas: The best thing about playing over jam tracks is that you learn what not to play – not always what to play. Slow blues in A is another track that will give you a traditional platform to work from and experiment with. This is the perfect place to try out a new scale or a new sound and see how it sounds to you. If you like it, then it’s right. If not, you’ll remember not to do that in the future.

About the 3rd and 4th choruses of this track it starts to almost swing in a double time fashion. This is a common rhythm section tactic that adds some excitement to the track and gives you a different rhythmic framework to work in.

In order to take advantage, your lines will really have to swing. Stick to shorter lines in swing 1/8th notes that follow the band more. Once the band settles back into the pure blues, start holding out the notes more and sprinkle a little “sugar” in the form of trills, bends, and vibrato to make each note earn its place.

Now here’s the chart...
Slow Blues in A

\( \bar{=} 50 \) Slow Shuffle

\[ \begin{align*}
  &A^7 \\
  &D^7 \\
  &E^7 \\
  &13 A^7 D^7 Dmin^7 A^7 Bb^9 A^9
\end{align*} \]

5 choruses, Coda last time
Jam Track 24 – Midtempo Swing in C
(CD 2 Track 9)

About the track: This track is a familiar midtempo swing feel in the key of C. It's a traditional quick change 12 bar blues formula. The bulk of the rhythm feel is based on a 4th string root C7 chord shape starting at the 10th fret C on the 4th (D) string.

Soloing Ideas: This jam track again provides a good place to try out a new key that we don't always use, and to really focus on those swinging eighth notes and triplets.

The traditional approach – C major blues over the I chord, and C minor blues over the IV and V, will probably reap the best results in sound.

At about 2:50 into the track the band really pulls back after having built up a nice cliff of sound for you to utilize. Try to listen for this build up and use it to work off of. A lot of the benefit here is in learning to listen to what the band is doing and to work from it, not against it.

There are some cool little sliding 6ths in the rhythm figure periodically throughout the track. If you can mimic these with your lead, either immediately before the rhythm, during, or immediately after, it'll create a cool musical conversation between you and the rhythm section.

The break at the end of the tune in bar 14 is a really long fermata... you may even wonder if the track is broken. You've got about 2 full bars there to noodle before it comes back in. Again, good practice for when you don't know what you're going to get in a jam session.

Now here's the chart...
Midtempo Swing in C

\[ \text{\( \downarrow \! = \! 90 \) Shuffle} \]

\[
\begin{align*}
C^7 & \quad F^7 & \quad C^7 \\
\text{8 choruses, Coda last time} & \\
5 & F^7 & C^7 \\
9 & G^7 & F^7 & C^7 & \text{Gaug} \\
13 & G^7 & F^7 & \text{solo break} \\
15 & C^7 & F^7 & F^\# \text{dim}^7 & C^7 & D^6 \text{9} & C^9
\end{align*}
\]
Jam Track 25 – Super Slow Blues in A
(CD 2 Track 10)

**About the track:** This slow blues in A is not really slow in terms of the tempo, but the feel really drags and the sparse playing makes it seem even slower than it really is.

**Soloing Ideas:** It's a standard blues form, nothing special, so use the staples – A major blues or A mixolydian over the I, A minor blues or A dorian over the IV and V.

What's going to be hard is the timing. The tendency will be to rush through a track like this. It moves so slow, and there's so much free space that you will have played everything you know within the first 2 choruses – leaving nothing for the rest. Learn to hold back and let it all out gradually over the entire track, not all at the beginning.

*Now here's the chart...*
Super Slow Blues in A

\[ \dot{\text{=}} 41 \text{ Slow Shuffle} \]

\[ \text{A}^7 \quad \text{D}^7 \quad \text{A}^7 \]

4 choruses, Coda last time

\[ \text{D}^7 \quad \text{A}^7 \]

\[ \text{E}^7 \quad \text{D}^7 \quad \text{A}^7 \quad \text{E}^7 \]

13 \[ \text{solo break} \]

\[ \text{E}^7 \]

15 \[ \text{A}^7 \quad \text{D}^7 \quad \text{Dmin7} \quad \text{A}^7 \quad \text{B}^9 \quad \text{A}^9 \]
Jam Track 26 – Super Slow Blues In G
(CD 2 Track 11)

**About the track:** This is again a really slow feeling blues, but this time in the key of G. There is not much new here, it is simply an opportunity to work in a new key.

**Soloing Ideas:** As with the previous track, it's a standard blues form, nothing special, so use the staples – G major blues or G mixolydian over the I, G minor blues or G dorian over the IV and V.

And as in the previous track, what's going to be hard is the timing. The tendency will be to rush through a track like this. It moves so slow, and there's so much free space that you will have played everything you know within the first 2 choruses – leaving nothing for the rest. Learn to hold back and let it all out gradually over the entire track, not all at the beginning.

Focus also on making your triplets and swinging 1/8th notes really fall within the groove of the band. Don't rush – if anything be even further behind the beat than the band. It'll take some self-control at first, but it'll sound great.

*Now here's the chart...*
Super Slow Blues in G

\(\text{♩}=112 \text{ Slow}\)

\(\text{G7} \quad \text{C7} \quad \text{G7}\)

\(4\) choruses, \textit{Coda last time}

\(5\) \(\text{C7} \quad \text{G7}\)

\(9\) \(\text{D7} \quad \text{C7} \quad \text{G7} \quad \text{C7} \quad \text{G7} \quad \text{D7}\)

\(13\) \(\text{D7} \quad \text{C7}\)

\(15\) \(\text{G7} \quad \text{C7} \quad \text{C}^\#\text{dim7} \quad \text{G7} \quad \text{A}^b\text{9} \quad \text{G9}\)
Jam Track 27 – Uptempo Shuffle in A  
(CD 2 Track 12)

**About the track:** This fast, Chicago style track is a traditional 12 bar blues in the key of A. It’s full of 9\(^{\text{th}}\) chords and all the traditional chord voicings you know and love.

**Soloing Ideas:** With uptempo stuff like this, the inclusion of the A major blues sound over the I chords is what sets it apart. You’ll still have to play the A minor blues sound over the IV and V. And you can play it over the I, but adding the A major blues sound in over the I will open up a lot and really make you sound like you know what you’re doing.

As with all uptempo stuff, stick to short punchy phrases. It can be a real challenge to string long phrases together with the changes coming faster.

*Now here's the chart...*
Uptempo Shuffle in A

\[ \frac{\text{\textbackslash}}{4} = 144 \text{ Swing Shuffle} \]

\[
A^7
\]

13 choruses, fade out last time

\[
5 \quad D^9 \quad A^7
\]

\[
9 \quad E^9 \quad D^9 \quad A^7 \quad E^9
\]
Jam Track 28 – Uptempo Shuffle in C  
(CD 2 Track 13)

**About the track:** This track is an uptempo shuffle in the key of C. It's a traditional 12 bar blues format.

**Soloing Ideas:** The notes here will be the same as the previous track. This one is not really different, but provides a different key to work in.

The inclusion of the C major blues sound over the I chords is what sets it apart. You'll still have to play the C minor blues sound over the IV and V. And you can play it over the I, but adding the A major blues sound in over the I will open up a lot and really make you sound like you know what you're doing.

As with all uptempo stuff, stick to short punchy phrases. It can be a real challenge to string long phrases together with the changes coming faster.

*Now here's the chart...*
Uptempo Shuffle in C

\[ \text{\textbf{12 choruses}} \]

\[ \text{\textbf{5 \> C9 \> F9 \> C9}} \]

\[ \text{\textbf{9 \> G9 \> F9 \> C9}} \]

\[ \text{\textbf{13 \> G9 \> F9 \> C9}} \]

\[ \text{\textbf{17 \> G9 \> F9 \> C7 \> F7 \> F#dim7 \> C7 \> C9 \> C9}} \]

\[ \text{\textbf{solo break}} \]
Jam Track 29 – Uptempo Soul Blues In G (CD 2 Track 14)

About the track: This faster, straight feel blues is a traditional 12 bar blues progression in the key of G. It moves more like a soul/R&B tune but with the blues chord changes.

Soloing Ideas: With tempos like this, focus on melody and not on licks. It's hard to do but will sound the best.

Utilize all of the options – G major or minor blues and mixolydian over the I chord, G minor blues and dorian over the IV and V chords. Keep your lines short and sweet.

Don't be afraid to repeat an idea. If you play something and it sounds good, play it again and it will sound even better. Your audience will enjoy hearing a good thing stated again either immediately or later on in the solo.

Be on the listen again for the band to pull back around the 2:15 mark in the track. These opportunities are golden when you have to solo for a long time as they give you something to work with.

On a jam session where there is a live band, don't be afraid to motion with your hand for the band to bring it down if you want to create that kind of effect on your own.

Now here's the chart...
This page left blank to avoid an awkward page turn...
Uptempo Soul Blues in G

\[ \text{\=132 Funk} \]

\[
\begin{array}{c}
\text{G}\mathbf{9} & \text{C}\mathbf{9} & \text{G}\mathbf{9} \\
\end{array}
\]

12 choruses, Coda last time

\[
\begin{array}{c}
\text{C}\mathbf{9} & \text{G}\mathbf{9} \\
\end{array}
\]

\[
\begin{array}{c}
\text{Dmin7} & \text{C} & \text{G}\mathbf{9} \\
\end{array}
\]