



Lesson Twenty Nine

Gigajam Guitar School Lesson 29 IGS DIPB2

Developing Improvisation of Pentatonic/Blues Part 2.

Lesson Objectives

- Apply the use of triplets to develop our solos rhythmic content.
- Develop triplet timekeeping whilst soloing.
- Add Triplets to Blues and the Extended Scale whilst applying Lead Guitar techniques.

Soloing with Triplets

We are now in a position to improvise in any key using Minor Pentatonic scales and Blues Notes/ Scales.

To enhance our playing further we also need to be able to play phrases and licks with different rhythms.

One way of doing this is to re-introduce the Triplet.

This was covered in lesson 18 for rhythm guitar. So you should revise lesson 18 to familiarise yourself.

Triplet Based Blues Lick

In our first lick of this lesson we repeat the same triplet over and over. We have incorporated a string bend. This lick was very common in the rock and roll era of the 50's where it would be played by artists such as of **Chuck Berry**. It has found it's way through all forms of blues and rock and is found in metal today.

When playing this lick keep the first finger in a Barre over strings 1 and 2 with the 1st finger at the 5th fret. After the string bend, let go of string 3 until it is played again.

Make good use of the video and play along with the multi media files.

Exercise 1

lesson029.igsdipb2.01



More Licks

Once you have a good grasp of the first lick move on to this next exercise. You should by now be able to read and understand the exercise, but make use of the multimedia if you are at all unsure as to how the lick is either played or how it should sound.

Exercise 2

lesson029.igsdipb2.02



Integrating Technique-Adding Pull Off's

Our next exercise shows how it can also be played with a Pull Off. This will give a slightly different sound and maybe easier to play quickly.

Exercise 3

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Incorporating The Blues Scale

Let's add another learned component and bring in the Blues Scale. Listen carefully and compare the different effects and sounds created by these small variations to the lick.

Exercise 4

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Extended Scale

All the Triplet Licks which we have learned so far are derived from pattern 1. Our final example of the lesson is a scale run descending in Extended Pattern.

Exercise 5

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The image shows a musical score for Exercise 5. The top staff is in treble clef with a common time signature (C). It contains a descending scale run with several triplet markings (the number '3' above groups of three notes). The bottom staff is guitar tablature, with the strings labeled T, A, and B. It shows fret numbers corresponding to the notes in the scale run, including triplet fret numbers like '10 8' and '9 8'. The piece ends with a double bar line and repeat dots.

Further Practise

You should now be fairly conversant with the sound and the playing of triplets in your lead guitar playing. However, as always you will need to practise these licks around and around to become very fluent. It is well worth remembering that you should revisit this lesson from time to time to ensure you are on top of the rhythm. This of course applies in general terms to all the lessons you study.