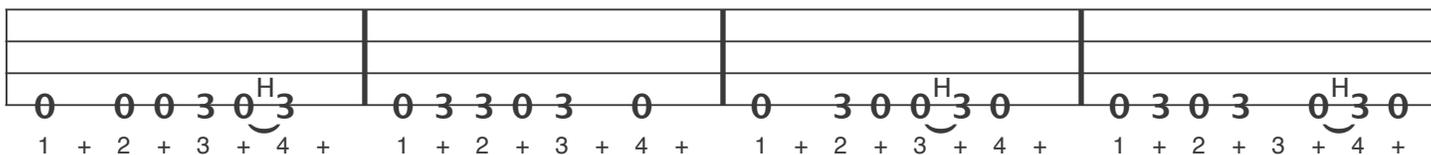
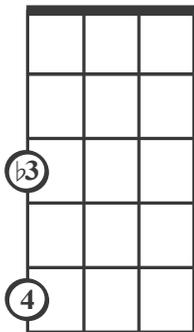


Several things: (1) You can use either Straight Time or Swing Time as you go through the examples. I'm sticking with Swing Time. You're more likely to use Straight Time in the rock and roll *milieu* (I ♥ that word). (2) Notice how we started and ended with the **Root**. Not a bad policy, but not required. Helps establish a **key feeling**, nothing left hanging.

Here are several more 2-note bars, now with more Eighth notes---but only one syncopated note. Can you spot it? (4th note from the end.) Even with just two notes you get a sense of the blues:



Ⓡ

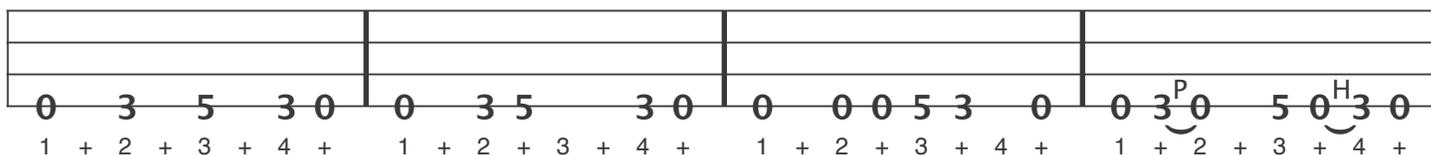


I believe I've rubbed your nose into playing just two notes for long enough. Time to rub your nose into playing just *three* notes, adding the **4th** degree.

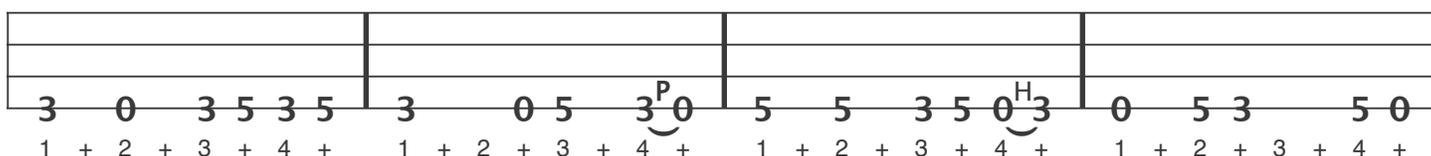
As to fingering, I'd suggest that you use the 2nd finger at the 3rd fret and the 3rd finger at the 5th fret....but why not use the 1st and 2nd fingers, respectively, instead? They are, on average, stronger fingers, after all.

Actually, I'm trying to hold the 1st finger in reserve for when we move into the second octave of this scale on page 24 and need a finger for the 1st fret.

The 1st, 2nd and 3rd bars below are unexceptional, Quarter notes mixed with Eighth notes, some syncopation, but the 4th bar introduces the **pull-off**, sort of the counter-hammer-on; pull a little to the side to get the string ringing, without catching the adjacent string.



Now you get to hear what it's like to either start or finish a phrase on a note that isn't the **Root**. It sounds okay, but it does leave you feeling somewhat uneasy, at loose ends. There also several some notes that last longer than one beat. Yeah, that's gonna happen.



You should go back and play these phrases over the **G Blues Shuffle** audio tracks from page 11.