

[Bars 1-2] Matt's playing is ultra-expressive: in these first couple of bars we've got slurs, slides, bends and vibrato already! Blues phrasing is much more about targeting strong chord-tones than you might think. Here, Matt expertly boxes in our C7 chord by highlighting the 5th (G) and root (C), switching when the harmony shifts to F7 to its 5th (C), 3rd (A) and root (F).
[Bars 3-4] Here Matt mixes elements from major and minor pentatonic to create one big dominant 7th note-pool. Balancing the sweetening effect of the major 3rd with its darker sounding minor equivalent is a necessary skill when negotiating dominant chords in a blues style.
[Bars 5-6] Matt nails the change to F7 here by changing his scale/interval source to accurately pinpoint the new strong chord tones. We could see

this thought process in a couple of ways. The 'parallel' approach would consider change as moving from C Mixolydian (C D E F G A Bb) for C7, to C Dorian/C minor6 pentatonic (C D Eb F G A Bb, and C Eb F G A) for the F7. The 'vertical' approach stays the same for C7, moving to F Mixolydian/F dominant pentatonic for the F7 (F G A Bb C D Eb / F G A C Eb). Notice that they are actually exactly the same notes! See can you spot the jazzy Eb major 7th arpeggio (Eb G Bb D) superimposed against F7 too?

[Bars 7-8] Less jazz, more blues here. Once again it's that balancing act between major and minor intervals. All the usual scales you might expect: major and minor pentatonic and a touch of blues scale. Any time spent mastering these solid rudimental melodic building blocks is time well spent.

♩ = 60 G7 (Pick-up bar) C7

E B B G D A E

5 7 5 7/9 8 10 8 10 (11) (11) (10) 8 10 8 10 10 5/7 5

1

F7 C7

E B B G D A E

7 8 7 5 8 5 5/7 6 8 6 7 5 10 8 9 10 8 11 13 11 8

2

F7

E B B G D A E

11 10 11 10 8 10 7 10 8 10 8 9 8 10 8 7 10 7 10 6 10 9 8 6 8

4

C7

E B B G D A E

7 8 8 6 10 8 11 10 8 10 8 10 8 7 10 7 10 7 10 8 9 9 10 7 10 10 9 10 10 11 10

6

E B B G D A E

12 11 10 13 10 8 10 8 10 10 6 10 9 8 6 8 10

8

EXAMPLE CONTINUED

[Bars 17-18] The intelligent selection of 6th intervals in bar 17 leaves you in no doubt that we've made the shift towards F7. This is backed up further still with the scale-oriented phrase in bar 18. See bars 5-6 for the melodic analysis. Our up-sweep lick makes its third appearance in bar 18. I'll leave you to find the rest.

[Bars 19-20] The old blues 'train-whistle' lick. Everyone from Robert Johnson to Ritchie Kotzen has used this idea, so you should know it too! Put a slight kink into the lower note, alluding to the major 2nd but not quite making it to pitch each time. Best refer to the audio if you're unsure as to how this sounds.

[Bars 21-22] Speaking of Ritchie Kotzen, our G arpeggio with occasional added 9th (G A B D) found in bar 21 wouldn't sound out of place in one of his solos. Economy picking is the best way to go here. The principle is simple; if the string that you're moving to is towards the floor then use a downstroke. If the new string is up in the air then use an up-stroke. Everything else is alternate. Easy!

[Bars 23-24] Yet more melodic action centred round those all-important chord tones here. I'm sure you'll agree that there is a wealth of information and inspirational ideas packed into this study. Thanks once again Matt, great job! Remember, don't forget to catch Matt live and check out his CDs!

17

F7

19

C7

21

G7 F7

23

C7 F7

24

C7 G7 C7 C13