

## 12-BAR SOLOS

We now turn our attention to a handful of Johnny's complete choruses, each lasting for a full cycle through the 12-bar blues form and giving us a chance to examine the ways in which he strings together his licks into cohesive and memorable statements. After working your way through this chapter and learning the way the master does it, try composing some of your own 12-bar solos. While the blues is largely an improvisatory style, and should ideally be approached with a sense of freedom and exploration, having a stockpile of licks, tricks, and complete solos under your fingers gives you more ammunition to draw from or to use as a jumping off point in live performances. The more prepared you are in terms of both guitar technique and stylistic vocabulary, the more you'll be free to pursue the music in your ears instead of simply running your fingers, hoping to luck into something good!

This first solo is in the key of A and is played with a funky, straight eighth note feel. Winter begins with a low-register riff figure in 5th position, built on the A minor pentatonic scale. As we move to the IV chord (D), he introduces the  $\flat$ 5th (E $\flat$ ) but remains in the same position, sticking to the lowest three strings. Upon returning to the tonic chord in measure 7, he works his way into higher registers—sliding up the B string with the ring finger to the 10th fret—and lands in 8th position, where he remains for much of the next two measures. Play the 10th-fret bends on both the high E and B strings with your ring finger here and use your pinky to get to the high D in measure 9. Move up to 10th position in measure 10 and then slide back down the B string with your index finger to 5th position for the last two measures. The two double stops at the solo's end should be played with your index and middle fingers on the D and B strings, respectively.



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The musical score is presented in three systems. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a guitar staff with fret numbers. The first system is labeled 'A' and contains measures 1-3. The second system is labeled 'D' and contains measures 4-6. The third system is labeled 'A' and contains measures 7-9, and is also labeled 'II' at the end. The guitar staff for the first system shows frets 5, 5, 7, 5, 7. The second system shows frets 5, 8, 5, 5, 8, 8, 5, 8, 5, 8, 5, 8. The third system shows frets 7, 5, 6, 5, 5, 10, 8, 10, 10, 8, 8, 9, 10, 10, 8, 10, 8, 9, 7, 9.