



Advanced Major Blues Turnaround & Lead Guitar Secret

Hello friends,

And welcome to another lick of the week! In this lesson we will be learning how to perform an advanced blues turnaround in the key of E. To expand our knowledge of lead guitar, I will also be demonstrating how to harmonize notes from our major scale to create beautiful two note phrases over common chord progressions. Let's get started!

A Lead Guitar Secret - How to Create Major Harmonies in Three Steps

Step #1 - The E major Scale: (Intervals W, W, H, W, W, W, H)

The major scale provides all of the notes that are likely to sound great over an Emaj chord, and common progressions in the key of Emaj. Keep in mind that if the rhythm player was performing an Edom7 chord, than we would flatten the seventh scale tone to match that bluesy effect.

| | E | F# | G# | A | B | C# | D# | E | | | | | | | | | |
|---|-------|-----|----|-----|---|-----|----|-----|---|-----|---|-----|----|-----|----|-----|--|
| E | -0 | --- | 2 | --- | 4 | --- | 5 | --- | 7 | --- | 9 | --- | 11 | --- | 12 | --- | |
| B | ----- | | | | | | | | | | | | | | | | |
| G | ----- | | | | | | | | | | | | | | | | |
| D | ----- | | | | | | | | | | | | | | | | |
| A | ----- | | | | | | | | | | | | | | | | |
| E | ----- | | | | | | | | | | | | | | | | |

Step #2 - The E major Scale in Chordal Form:

Now let's convert each of the notes in our major scale to chordal form and reveal the different harmonies that can be performed on the G and high E strings (shown in blue font.)

| | Emaj | F#m | G#m | Amaj | Bmaj | C#m | D#dim | Emaj | | | | | | | | | |
|---|------|-------|-----|------|------|-----|-------|------|---|-----|----|-----|----|-----|----|-----|--|
| E | -0 | --- | 2 | --- | 4 | --- | 5 | --- | 7 | --- | 9 | --- | 11 | --- | 12 | --- | |
| B | -0 | --- | 2 | --- | 4 | --- | 5 | --- | 7 | --- | 9 | --- | 10 | --- | 12 | --- | |
| G | -1 | --- | 2 | --- | 4 | --- | 6 | --- | 8 | --- | 9 | --- | 11 | --- | 13 | --- | |
| D | -2 | --- | 4 | --- | 6 | --- | 7 | --- | 9 | --- | 11 | --- | 13 | --- | 14 | --- | |
| A | -2 | ----- | | | | | | | | | | | | | | | |
| E | -0 | ----- | | | | | | | | | | | | | | | |

Step #3 - Practice Running the Scale in Two-Note Harmony

Each of the two-note harmonies can sound great over the root chord, in this case Emaj. For other chords in the progression you would target their specific harmony, or apply the greater concept in that key.

| | Emaj | F#m | G#m | Amaj | Bmaj | C#m | D#dim | Emaj | | | | | | | | | |
|---|-------|-----|-----|------|------|-----|-------|------|---|-----|---|-----|----|-----|----|-----|--|
| E | -0 | --- | 2 | --- | 4 | --- | 5 | --- | 7 | --- | 9 | --- | 11 | --- | 12 | --- | |
| B | ----- | | | | | | | | | | | | | | | | |
| G | -1 | --- | 2 | --- | 4 | --- | 6 | --- | 8 | --- | 9 | --- | 11 | --- | 13 | --- | |
| D | ----- | | | | | | | | | | | | | | | | |
| A | ----- | | | | | | | | | | | | | | | | |
| E | ----- | | | | | | | | | | | | | | | | |



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The Lick of the Week

Our lick of the week is an advanced major turnaround that can be applied to the end of a 12 bar blues variation in E. Below I have provided that chord progression, and highlight the area in which this lick is applied in blue font:

12 Bar Blues in E:

| E7 //// | //// | //// | //// | A7 //// | //// | E7 //// | //// | B7 //// | **A7 //// | E //// | / C7 / B7 // |**

Your Lick:

| B7 | A7 | E | E | C7 | B7 |
|--------------------|---------------------------|--------------------------|----------------------|----|----|
| E -----2----- | A7 -----4--5-7-/2-2- | E -----0-----0-2-----3- | E -----4--6--5----- | | |
| B ---0---0---0--- | A7 -----2----- | E -----0-----0--- | E ---5---4--- | | |
| G ---2---2--- | A7 -- (2) /4-4-6-7-/2-2- | E ---0h1-0h1---2-2/3--- | E ---4---5---4--- | | |
| D ---1---1--- | A7 ----- | E ----- | E ---5---4--- | | |
| A ---2---2-1- | A7 ---0----- | E ----- | E ----- | | |
| E ----- | A7 ----- | E ----- | E ----- | | |
| 1 & 2 & 3 & 4 & | 1 & 2&a 3 & 4 & | 1 & 2&a 3 & 4&a | 1 & 2 & 3 & 4 | | |

Bonus Lick for Premium Patrons:

Our premium lick is one that I like to use to end a tune. It begins on the 11th measure of your 12 bar blues and omits the C7 and B7 change that was featured in lick #1, providing a definitive ending to your performance.

| E |
|---|
| E ---3-0-----0----- |
| B ---2-0-3-0-1h2--1p0-- |
| G -----2- -0h1----- |
| D -----2----- |
| A -----2----- |
| E ---0-----3b-0----- |
| 1 & 2 & a 3 & a 4 & a 1 & a2 & 3 & 4 |

Quick Tip: You can apply the final 3 beats from lick #1 to restart your 12 bar.