

Music – Developing a run - turnaround in E

Continuing on from delving into entangled scales, chords notes etc has led me to this next paper. This is fairly tricky stuff but if I can help instill some excitement and individuality into music and I presume stuff you are not going to find in any help Ive seen then brilliant. Lately I have been intrigued as the fret board is opening up its secrets.

Ive been practicing a blues beat in E and the basic turn around in the 12 bar blues. At the end of the 12 bar we either play 2 bars of E if we are not doing a turn around or a bar of E and a bar of B7 (the turn around chord).

Now the essence of a turn around it seems is to play from a root, usually a higher pitch back to a root. The root can either be a note or notes or a chord.

The last two chords in the E 12 bar are E and B7. A simple turnaround is to play from the E chord (D shape) on the high strings at the fourth fret and chromatically descend to the 2nd fret for three beats and then a fourth beat on the E note (2nd fret 4th string). Then to slide into the B7 on the 5th for four beats before going back to the E chord to go again through the 12 bar blues sequence. If we are not 'turning around' then we play another E instead of the B7.

This turn around method can be found on the internet, just search for a basic turnaround in E. Im not really concerned about instructing you on a particular turnaround. Im just using the concept to create awareness and experimentation.

So, I have a couple of turnarounds or riffs I play around the first three frets as there is a few E's there and a major scale shape or two etc, etc, but I wanted something a bit higher pitch. There is an E note on the 5th string 7th fret. This is good because you know that basic first position major scale pattern you have been shown and practiced a bit now, well for the first octave of that shape you can play exactly the same shape using that E note on the fifth string as the root, giving you an E major scale, great. Now from a previous session I mention you can drop the 4th and 7th when playing the scale to have a Penatonic major and further by flattening the third, a minor sound, and keeping the flattened third and the third a bluesy sound. Bear in mind also the top and bottom strings are both E. So you have all these notes you can play now to create something. Now when we look at scales it is good to find the chords that are under the scale and the most beneficial one for us is the E bar chord. Using the A shape Bar chord at the 7th fret pretty much every note in the E chord is available to us on the 9th fret. So after fiddling a bit with the options in the scale and chord I created a simple run from the 9th fret playing just 4th and 2nd strings mostly, as you can lay your finger down here and play a triad etc (E Chord). You can move and play the same thing, 4th and 2nd strings, at the 7th fret, major chord notes, 6th fret, similar major chord notes and the 5th for a minor sound. You can experiment from here now, play around find what sounds good to you, theres a nice sound when you slide between the frets. There are lots of options around here that all go with a Key of E.

The thing is here its the theory that has got me looking at the fret board in this way, learning the basic building blocks and more importantly for me now how they can go together that has lead me to this way of thinking.

Well thats about all I can fit on a page so there you go.

Cheers

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