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Blues Lick Factory: Building Great Blues Riffs



Synopsis

(Guitar). Gig-worthy licks laid out sequentially over each chord change in the standard 12-bar blues form. Covers scales, chord voicing, chord progressions & rhythm figures, plus all regional blues styles. The disk includes MP3 files of the exercises.

Book Information

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Customer Reviews

A good concept for constructing single note (i.e. One note at a time) solos, though you're free to throw in double stops, etc. The basic concept for a 12 bar blues would be 2x (pickup lick)->(chord tone of the I with pentatonic noodling to the root) then (pickup lick)->(chord tone of the IV with pentatonic noodling to the root) then (pickup lick)->(chord tone of the I with pentatonic noodling to the root) then (Pickup lick)->(1 measure V chord tone lick) then (1 measure IV chord tone lick) then (2 measure turnaround lick). You have to decide which of the chord tones of each chord to target. You have to read through a fair amount of the book and try some things out before this becomes clear.

This is one of the few books I've come across which not only gives the reader a number of "bite-sized" licks from which they can build upon, but also clearly explains the use of blues "target tones". Until I read this book I couldn't figure out the esoteric formula specifying which notes are better choices than others for each chord (i.e., I, IV, or V) I happened to be playing in the progression. Who knew that the chord's root note was only the third-best choice to use when

soloing over the "I" and "IV" chords? Not me. I now understand that the 3rd and b7th notes are much better choices as target tones for those two chords and why. The author also provides the notation and MP3 tracks for each pickup lick example, -using the root, 3rd, 5th, b7th, and b3rd (#9th) as target tones. This is a great way for the reader to see and hear how each of the target tones can be used to create musical tension, etc. I only have one (very minor) negative to say about this book; The text is somewhat monotone and dry in its delivery -by that I mean that the author's important points can simply get lost in the mundane text. I would much rather see Mr. Gress's thoughts broken up more (line-breaks, new paragraphs, etc.), as well as the important points emphasized by using bullets, bold text, and/or highlighting of those points in order to draw attention to them. I had to re-read and dig deep in several pages in order to locate these areas in the text, and ultimately made good use of my own highlighter to accomplish this. Even with the above shortcoming I would highly recommend this book to any intermediate guitarist looking to expand his/her knowledge of the blues.

This is my first review...I read a lot, and constantly utilize the reviews on , so I thought I ought to start leaving some. I have owned this book for a few months, but am finally diving into it in the last few nights. The information in the first few pages is fantastic, and to me, worth the price of it alone. Having been a hack guitarist for many years (but a part time, professional hack in bands and duos) the info in the beginning was quite eye opening to me...and I haven't really dived into the licks yet. I have a LOT of guitar books and programs, and I found this info fresh. Specifically, (which may not be new to you) the idea of target tones depending on the chord in the progression was very eye opening. I photocopied the first few pages for myself to keep with me to study over the next few days on my downtime at work. Good stuff. I'm going to check out some of the author's other books soon.

For a blues guitarist just starting to learn or a pro wanting to add to his vocabulary this book will spice things up and change your mind with new ideas. I use it as a part of my practice daily.

Tons of riffs.

Blues Factory: great instruction book and CD for building riffs. Some of these you have heard other guitarists play, but now you can tweak and link them into your own as part of your solos. The CD includes mp3 examples that you can link together into your own working copy solo. What a great

way to spend practice days playing your riff-blocks.

A lot of music theory and pretty complicated at first but with the help of my teacher it is starting to make sense. Using the CD when practicing is essential.

If you're at the stage with theory, to use a book like this properly then you don't need this book. Total waste of money. Good thing I picked it up for like a dollar. I was looking for something I knew I already had so I guess all I got was confirmation on things I already knew. Just "pay your dues".

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