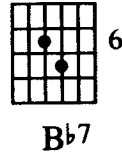
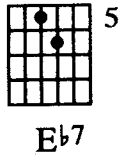
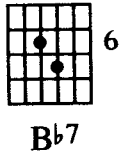


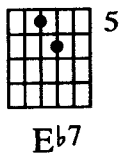
TRACK 11

SHUFFLEBLUES 1

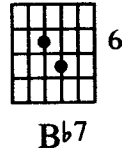
Dit begeleidingsriffje heb ik van Albert Collins. Van alle septiemakkoorden worden steeds maar twee tonen gespeeld: de terts en de septiem. Bij het ene akkoord is de terts de toonoot, bij het andere is het de septiem. Een goeie riff om een shuffle mee te beginnen.



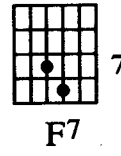
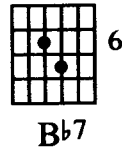
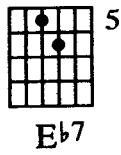
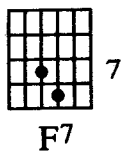
B \flat 7



E \flat 7



B \flat 7

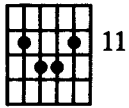


SHUFFLEBLUES 2

TRACK 12

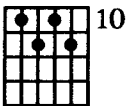
Het mooie van dit begeleidingsritme is dat het veel ruimte overlaat aan de solist. Begeleiders en solist kunnen zo mooi een vraag-en-antwoordspel opzetten.

Er is bewust gekozen voor dezelfde topnoot in alle akkoorden: de Bes. Dat heeft een stuwend effect. Het F¹¹-akkoord zie je ook wel genoteerd als E^b/F of F^{9sus4}.

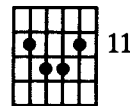


B^b13

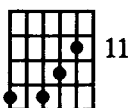
B^b13



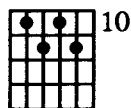
E^b9



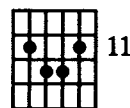
B^b13



E^b/F



E^b9

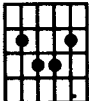
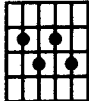
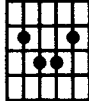
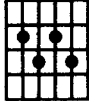


B^b13


TRACK 13

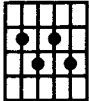
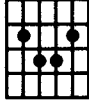
SHUFFLEBLUES 3

De begeleidingsfiguur in maat 4 van deze blues klinkt zo speciaal dat je hem eigenlijk niet te vaak moet gebruiken, anders is er totaal geen sprake meer van een verrassing.

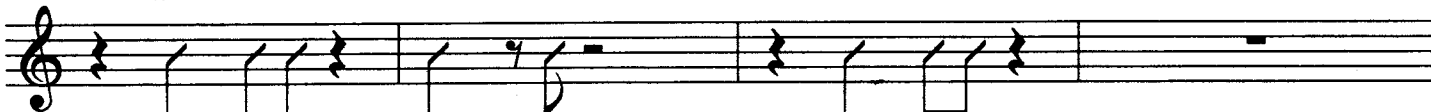
 11
 10
 11
 5

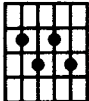
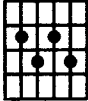
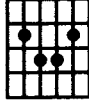
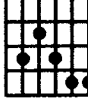
B \flat 13 E \flat 9 B \flat 13 B \flat 9 A9 B \flat 9 B9 C9 C \sharp 9 D9




 10
 11

E \flat 9 E \flat 9 B \flat 13



 12
 10
 11
 7

F9 E \flat 9 B \flat 13 F7 \sharp 9 \sharp 5



SHUFFLEBLUES 4

TRACK 14

Dit is een klassieke recht-voor-z'n-raap-riff. Wat je met een paar noten al niet kunt bereiken...

INTRO



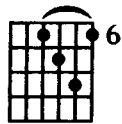
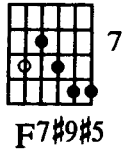
BEGELEIDINGSRIFF

T	3	5	3	5	5	5	3	3	5	3	etc...
A	5	5	5	5	5	5	5	5	5	5	
B											

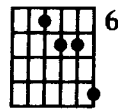
TRACK 15

SHUFFLEBLUES 5

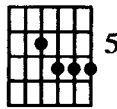
De akkoorden en de ritmes van deze begeleiding passen goed bij een big-bandswingblues. In het schema wordt tritonussubstitutie toegepast, wat erop neerkomt dat dominantakkoorden waarvan de grondtonen een tritonus (= verminderde kwint of overmatige kwart) uit elkaar liggen, door elkaar worden gebruikt. Een voorbeeld: in maat 2 B¹³ als vervanger van een F-dominantakkoord. De tonen die in het diagram staan kunnen, zoals je in de opmaat aan het begin ziet, ook beschouwd worden als tonen van F7(#9#5).



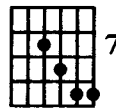
B^b13



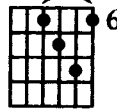
E13



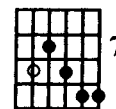
E^b9



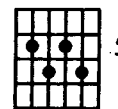
B13(9)



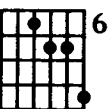
B^b13



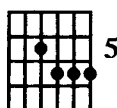
F7(#9#5)



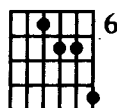
B^b9



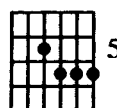
E13



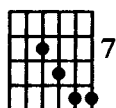
E^b9



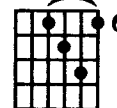
E13



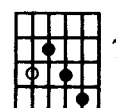
E^b9



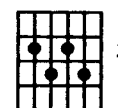
B13(9)



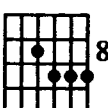
B^b13



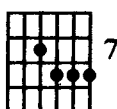
F7#9



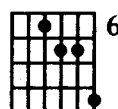
B^b9



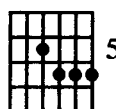
G^b9



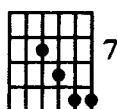
F9



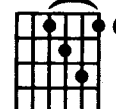
E13



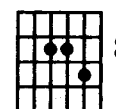
E^b9



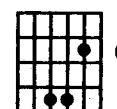
B13(9)



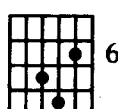
B^b13



E^bsus



F7sus

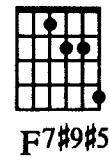
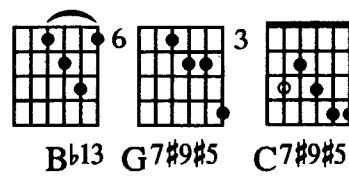
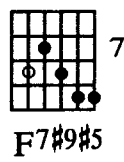
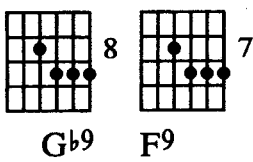
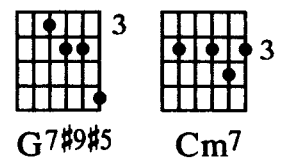
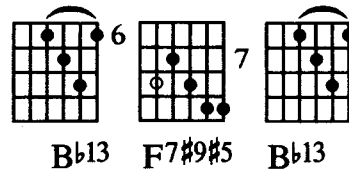
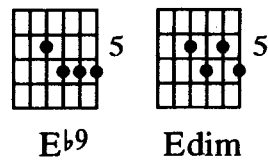
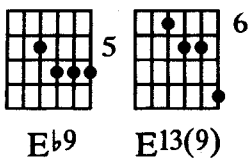
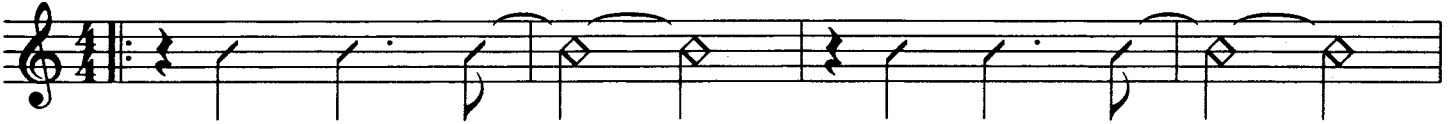
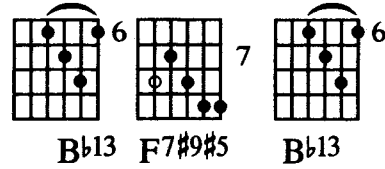
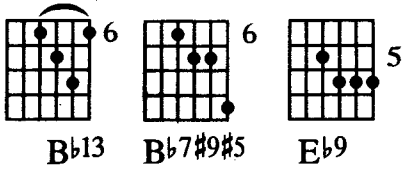


F7

SHUFFLEBLUES 6

TRACK 16

Shuffleblues 6 lijkt qua stijl op nr. 5. Het tempo ligt alleen wat hoger en er klinken een paar nieuwe akkoorden. Luister goed hoe ik hier en daar een akkoordtremolo speel.



TRACK 17

SHUFFLEBLUES 7

We gaan nog even in dezelfde stijl door...

The image displays three staves of guitar tablature for the piece 'SHUFFLEBLUES 7'. Each staff consists of a chord diagram row and a musical staff. The first staff features chords B^b9, E^b7, E^{dim}, B^b9, B^b9, B^b7[#]5, and E^b9. The second staff features chords E^b9, E^b7, E^{dim}, B^b9, G7[#]9[#]5, G7^b9[#]5, and F13. The third staff features chords F13, E^b9, B^b9, C^m7, and C[#]dim. The musical notation includes a 4/4 time signature and a shuffle rhythm, with triplets and eighth notes indicated by '3' and '7' respectively.