

# TIPS FOR MULTI-POSITION BLUES RUN

By Nick Stasinios

This is a simple blues lick written in the key of A flat. The initial concept is to play this lick in the 5 main areas of the guitar neck and then be able to play it in other keys. I had never really given it too much thought until recently. First, I thought it might be easier just to see this lick in a linear form such as TAB, rather than in chord grids with only 2 notes per grid. With that being done, superimpose this lick into the familiar pentatonic positions on the neck, then identify the important notes such as the root, the flat 5, and for that “ever so slightly” bend as suggested on the flatted 3<sup>rd</sup> (B), which is by the way, synonymous for #9 (B).

For the 2<sup>nd</sup> example, Ted uses the variation, keeping in mind the 2 variant notes are emphasized by a box drawn around them in measure 1. There’s only a 2 note difference! This variation is only played here in example 2, but can and should be used in all the other examples as well. I added boxed rehearsal letters “A” and “B” at the beginning of each example to correspond with Ted’s “A” original and “B” variation.

I added classical guitar left hand fingering numbers for examples 3 and 4, showing how you can map out your fingering (notice I skipped a fret with fingers 2 and 3 because of the stretch on example 3, the third and fourth notes).

The accents, slurs, hammer-ons and pull-offs, can all be added “for a more slippery effect” or subtracted as your tastes require. In writing these examples out for each position, I let the neck position dictate which one was best for me to use, but you might choose differently. It is all a matter of personal taste! As you become more and more proficient at playing these “with feeling”, those accents and decoration placement (slurs, etc.) will most likely change. .+

You can apply all these same concepts to your other favorite blues licks you want to absorb into your single line soloing style. The most important concept of all: Make this your own and have fun!

# Mutli-Position Blues Run

Ted Greene, 1991-04-03

**1**

A

Optional accents

T  
A  
B

Or 3rd string if not slurred

**2**

B

Variation

**3**

A

2nd & 4th or 1st & 3rd fingers

**4**

A

A

5

Or slurred 4th string

## ASSIGNMENT:

- 1.) Master all of the above ... play with *feeling!*  
The  $\flat$ 3rds ( $\sharp$ 9ths) often sound great if bent ever so slightly.
- 2.) Try **1** in  $E\flat$ ,  
**2** in  $F\sharp$ ,  
**3** still in  $A\flat$ ,  
**4** in  $B$ , and  
**5** in  $E\flat$ .
- 3.) Occasionally, challenge yourself and see if you can pick a key and go through all five positions as we did in  $A\flat$ .
- 4.) More slurs can be added for a more '*slippery*' effect ... experiment if you have time.

MULTI-POSITION BLUES RUN

4-5-91

Here's a brand new one I wrote up for you pick.

©4-3-91 Ted Brown

Not too slowly

Would have had it to you sooner except, this one took me awhile to formulate so as to create certain benefits of had in mind... Hope you can use. See Jeff Jones's theory for check 1-14

①

②

③

④

⑤

ASSIGNMENT: MASTER ALL OF THE ABOVE... play w/ FEELING

- 1) the b3 b5 (#9) often sound great if bent & over-slightly.
- 2) try ⑤ in Eb, ④ in F#, ③ still in Ab, ② in B, and ① in Eb
- 3) Occasionally challenge yourself and see if you can pick a key & go through all 5 positions as we did in Ab.
- 4) More slurs can be added for a more 'slippery' effect... experiment if you have time.