



The Freddie King Style solo is in straight time and as you can see; most riffs and licks we've played up to now can be played in that timing too.

It starts off with a cliché double stop riff he liked to use.

One of his other trademarks was to include sixth intervals in his melodies.

In this case we race across the neck in different positions to include most playable sixth intervals on the IV chord.

Remember to move with the chords when you're playing these types of riffs.

What he was further known for was his quick rasping of small arpeggios on the top string, here seen on the V and VI chord. Make sure to bend the end notes of these riffs 1/4 up to get a real bluesy sound.

Last but not least Freddie liked to move quickly up and down all blues positions; going from the first blues position immediately to the fourth and back.

This is seen in the last riff on the V chord.

The Freddie King Chord trick is a variation of the tritone accompaniment we've seen earlier. You play the tritone interval (major third and flat seventh of the chord) on the third and second string.

Going from the I chord to the IV chord, the note on the fourth string is the tonic of the I chord, going to the fifth of the IV chord. Which is the same G-note.

For the V chord we only have to move the IV-chord structure two frets up.



TrueFire Presents Matthieu Brandt's

JUMP BLUES

$\text{♩} = 120$ (♩ = ♪♪)

G7

1

Gtr I

T	6	6	6	6
A	5	4	5	4
B				

C7

G7

5

T	5	5	6	6
A	5	3	5	4
B				

D7

C7

G7

D7

9

T	7	5	6	7
A	7	5	5	5
B				