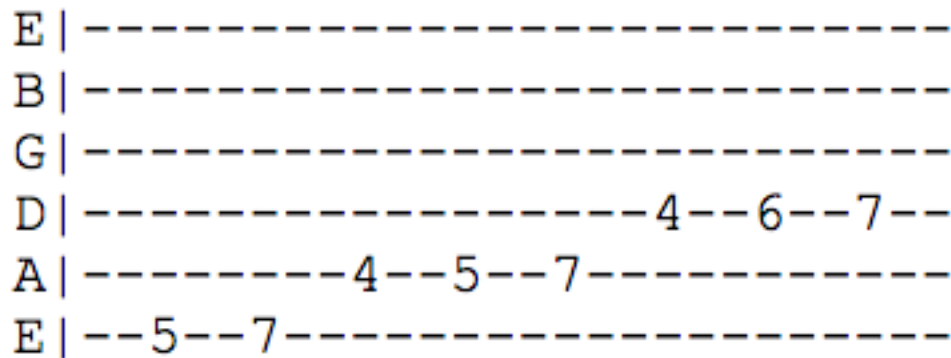


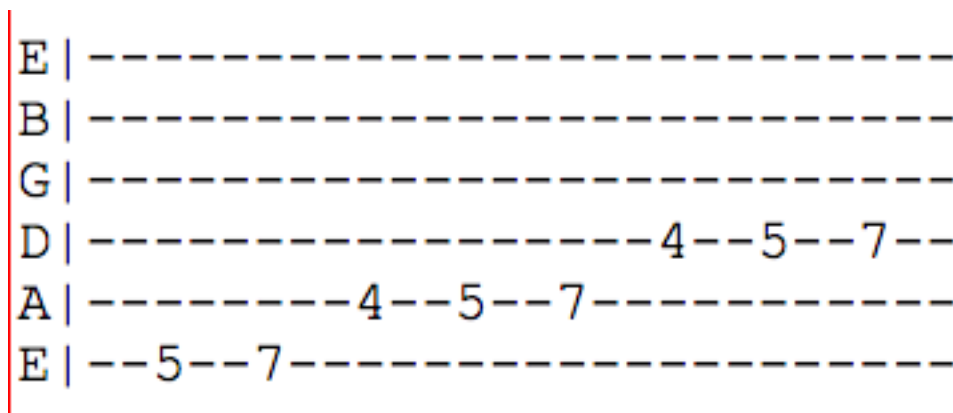
From Zero to Hendrix:

The 'Flat' 7 and Replacing Chords with Riffs

It's important to note that a lot of the 'sound' of the blues comes from something being a bit 'off'. Here again is the A major scale:



When you 'flatten' (move the note one fret back) the 7th note of this key, you get the note we've been using to making dominant 7th chords. Now the scale would look like this:



Armed with this one 'different' note, we can start replacing the chords of the 1 4 and 5 with 'riffs' that take up a bar, but

are a little more 'bluesy' to play. Our new '1 Chord' could look like this:

```
E | -----  
B | -----  
G | -----  
D | -----7--7--5--5-----  
A | -----7--7--  
E | --5--5-----
```

Then if we move that whole 'shape' down a string, our new '4 Chord' looks like this:

```
E | -----  
B | -----  
G | -----7--7--5--5-----  
D | -----7--7--  
A | --5--5-----  
E | -----
```

And finally, do the same thing with the '5 Chord' and follow the same formula for 12 bars:

```
E | -----  
B | -----  
G | -----9--9--7--7--7-----  
D | -----9--9--  
A | --7--7-----  
E | -----
```