

B.B. King



Blues Master

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FOREWORD

Today, the sky's the limit for learning to play guitar. You have videos, books, schools and CDs. The opportunities are endless to be the best player you can be.

Learn all you can. Learn to play the basics first, then expand your technique, but don't forget the little things that become so important: dynamics, note choice, phrasing. Sometimes what you *don't* play is just as important as what you *do* play. Listen to other players, and to as many different types of music as you can. You'll find it easier to understand other people's styles, and eventually you will start sounding like yourself. And in the long run, that's the goal of every musician.

Good luck, enjoy the book, and keep practicing!



B.B. King



ROYAL BLUES

His majesty, **B.B. King**, demonstrates why he rules in this historic lesson in bends, scales and slides.

BY ASKOLD BUK

VERY FEW MUSICIANS have had as much impact on their peers as B.B. King. He has influenced generations of guitarists, and his playing continues to be fresh and vibrant. B.B.'s ideas are deceptively simple, yet upon analysis they stand up as sophisticated musical statements. He phrases impeccably, always hits the "right" notes, and is possessed of a vibrato that is like nothing else.

As the interviewer on B.B.'s instructional video series *B.B. King: Bluesmaster* (CPP Media Group), I was able to hang out with him and discuss practically every aspect of his unique style. B.B. proved to be a warm, funny and humble man, totally committed to music, and generous to a fault when it came to sharing his ideas. It was an unforgettable experience.

When you think of B.B. King, the first thing that comes to mind is *vibrato*. He says he developed it as a result of hearing his cousin, the legendary Delta bluesman Bukka White, play. "He used a bottleneck, and I tried to copy the sound, or get as close as possible, with my fingers," B.B. said before playing Figure 1. "I use the vibrato to make a point—to end an idea."

B.B. gets his vibrato started by hooking his thumb over the top of the fretboard. After that, the only point of contact between his left hand and the neck is that of his finger fretting the note he is playing. The vibrato comes from the wrist—B.B. shakes his whole hand rapidly and evenly. "The faster I shake my hand, the better it sounds to me," he said. "I want it to sound like the vibrato in a person's voice."

We next talked about scales, focusing on B.B.'s favorite blues pattern, a variation of the blues scale (Figure 2). Whereas the stock minor pentatonic "box" contains the root, flatted third, fourth, fifth and flatted seventh, B.B.'s pattern contains the root, second/ninth, flatted third, fourth,

FIGURE 1

(C7)
8va-----

B

T 15(17) 13
A
B

FIGURE 2 B.B.'S 13TH-POSITION BLUES PATTERN

(C7)
8va-----

6 R 2/9 b3 4 5

T 13 15 16 13 15
A 14
B

FIGURE 3

Swing feel

(C7)
8va-----

B

T 14 13 13 13 14 15(17)
A
B

FIGURE 4

Swing feel

(C7)
8va-----

B

T 15(17) 15 B 15 13
A
B

FIGURE 5

Swing feel

(C7)
8va

FIGURE 6

Swing feel

(C7)
8va

FIGURE 7

Swing feel

(F7) (C7)

FIGURE 8

Swing feel

(C7)
8va

fifth and sixth. This is the scale of choice for contemporary blues and jazz artists such as Robben Ford and Larry Carlton, and hints at B.B.'s jazz influences.

He manages to create a wealth of music out of this position. Figure 3 shows a lick that B.B. often uses as an intro, or, as he said, "to kick the whole band in together." Figure 4 is an example of his soulful bending style. B.B. uses *reinforced string bending*, backing up the ring finger bend with the index and middle fingers of his left hand for more strength and support. Notice that he goes to an adjacent string with the same finger he bends with, a somewhat idiosyncratic maneuver, as most players would change fingers.

Figure 5 introduces the concept of *precision bending*, of which B.B. is a master. In this example he bends the D to an E \flat (half-step), whereas in the previous example, he bent the D up to an E (whole step). Depending on the harmony of the underlying chord, he will bend a note up a half-step, whole step, step-and-a-half or two steps. In Figure 6, B.B. bends the G up to a B \flat and holds it for over a measure. Keeping this in pitch and time requires tremendous hand strength.

B.B. talked about some of his jazz influences: "I got my phrasing from listening to horn players such as Lester Young, Bobby Hackett and Louis Jordan, but I never really sat down and thought about it—it's just something I hear." B.B.'s jazz leanings are evident in Figure 7, as he swings hard over the IV chord (F7) in a C blues. He hits all the right notes, from the upper extensions of F7 (B \flat [the eleventh] and G [the ninth]), to resolving to the major third (E \sharp) of C7.

So far in this position, we've seen B.B. bend from the second/ninth (D) to the flattened third (E \flat) or natural third (E \sharp), and from the fifth (G) to the sixth (A) or the flattened seventh (B \flat). In Figure 8, he bends the fourth (F) up to the fifth (G). Notice again the unorthodox fingering with which he keeps the bend within the pattern. Most guitarists would bend the F up with their ring finger (à la Albert King and Stevie Ray Vaughan), but B.B. uses his index finger. Pay attention to the left-hand fingering here—again, B.B. jumps strings with the same finger he used to bend the note. Figure 9 is a variation that has been adopted by many modern blues and fusion players. Notice how B.B. outlines the chord tones of F7 (F, A, C, E \flat) descending chromatically to the flattened seventh (E \flat).

Though this is hardly the only position B.B. uses, for all intents and purposes it is his home base. This pattern (including the bent notes) produces the following tones: C, D, E \flat , E \sharp , F, G, A, B \flat . In essence, you have a C mixolydian scale (C, D, E, F, G, A, B \flat) with an added minor third (E \flat), which is a lot more sophisticated than the minor pentatonic scale most blues guitarists use.

Both Figures 10 and 11 start in this position but shift to others. Figure 10 is a C6 arpeggio (C, E, G, A), fingered in "pure B.B." style, which over a C7 chord produces a C13 sound. This is a classic lick B.B. uses to bridge the I chord (C7) to the IV chord (F7). Figure 11 is a typical cadenza, full of feeling and fire, that is similar to the endings of many of B.B.'s songs. Here we see position shifts, double-stops, chromaticism and minor-pentatonic ideas.

These ideas barely scratch the surface of B.B. King's multi-faceted style. I learned a lot from B.B., but it all hit home when he summarized the concepts. "Always use your ears and your taste," he said. "Learn all the positions, chords and scales—that's important—but play the ones that *sound* best to you." And that's advice any guitarist could use. ●

FIGURE 9

(C7) (F7)
8va

T 13(15) 13 15(17) 13 14 14 15-14-13
A
B

FIGURE 10 (C7)

(C7)
8va

T 13 13 15/17 15 17 20
A
B

FIGURE 11

Swing feel

(C7)
8va

T 13(15) 13 16 13 14 15(17) 8 8 11 8 10 8 10
A
B

C9

T 7 8 10 8 8 9 10 8 10 8 10 9 8 6 8 7 8 7
A 8 9 10 9
B 10 8 10 8 10 9 8 6 8 7

LEGEND OF MUSICAL SYMBOLS

Musical notation showing five techniques: Downstrokes (marked with 'v'), Upstrokes (marked with 'V'), Left hand fingering (finger numbers 1-5), Right hand fingering (finger numbers 1-4 with letters p, i, m, a), and Hand vibrato (wavy lines).

Downstrokes Upstrokes Left hand fingering Right hand fingering Hand vibrato

p=thumb *i*=index
m=middle *a*=ring

Musical notation showing six bending techniques: Bend (marked 'B'), Quick bend (marked 'B'), Pre-bend (marked 'B'), Gradual bend (marked 'B'), Release bend (marked 'B R'), and Unison bend (marked 'U.B.').

Bend Quick bend Pre-bend Gradual bend Release bend Unison bend

Musical notation showing six techniques: Hammeron (marked 'P.M.'), Pulloff, Palm mute (marked 'P.M.'), Tremolo (marked 'tr'), Trill (marked 'tr'), and Pick Slide (marked 'tr').

Hammeron Pulloff Palm mute Tremolo Trill Pick Slide

Musical notation showing four techniques: Picked slide, Legato slide, Short slide up and down, and Muffled strings (marked with 'x' on the strings).

Picked slide Legato slide Short slide up and down Muffled strings

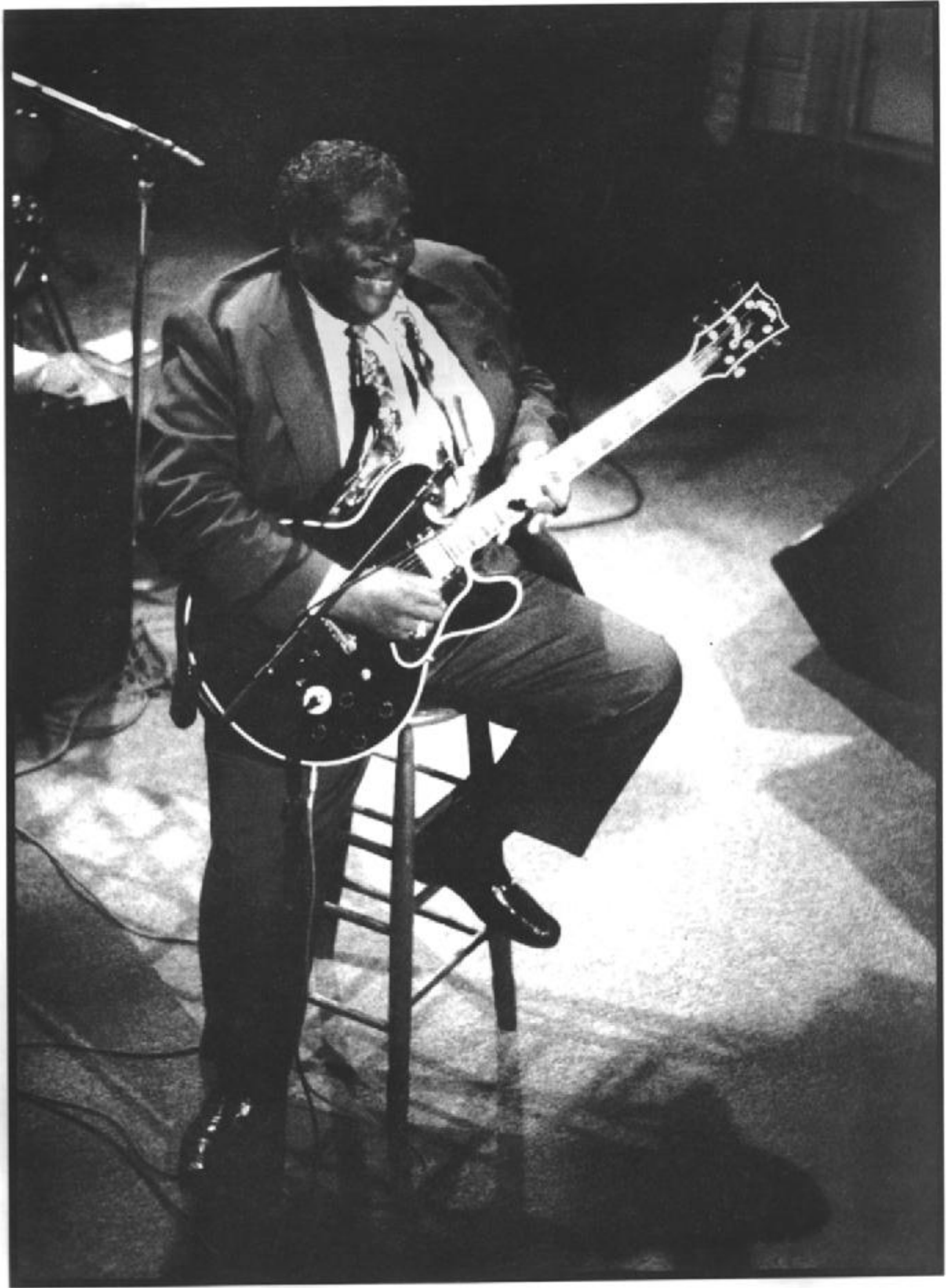
Musical notation showing five techniques: Natural harmonic (marked 'N.H.'), Artificial harmonic (marked 'A.H.'), Pinch harmonic (marked 'P.H.'), Right hand tap (marked 'T'), and Ghost note (partially implied).

Natural harmonic Artificial harmonic Pinch harmonic Right hand tap Ghost note (partially implied)

B.B. KING



BLUES MASTER I



YOU UPSET ME BABY/RHYTHM GUITAR

Here is a sample chord progression for "You Upset Me Baby." The voicings and rhythms are what B.B.'s rhythm guitarist might play on this tune. Keep in mind that you may substitute a ninth chord for a dominant seventh chord (e.g., G9 for G7) at any time.

1

G7 C9 G7 (C7)

5

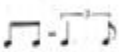
C9 G7

9

D9 C9 G7

YOU UPSET ME BABY/INTRO

B.B. kicks off "You Upset Me Baby" with some T-Bone Walker-type ideas. In bars 2-9, he uses the G minor pentatonic scale exclusively. In bars 9-10 and 13-14, B.B. bends the ♭3 of the G7 chord (B♭), to the ♮3 (B♮).

Swing feel 

D7 D♯7 E7 F7 F♯7 G7



C9

G7



C9

G7



10

D9

C9

T (7) 10 (13) 10 8 10 (11) 8 10 9

A

B

13

G7

T 10 8 8 8 11 (12)

A

B

YOU UPSET ME BABY/FIRST SOLO

The first solo features some great eighth-position playing. Pay specific attention to the left-hand fingering in bars 10 and 12. Notice that B.B. bends the C to the C# or D on the first string with his *first* finger. This is an important element of his style, later incorporated by modern blues/fusion guitarists such as Larry Carlton and Robben Ford.

Bars 15–17 feature a wide bend of a step and a half. B.B. holds the bend while grooving hard. This is a classic B.B. King lick; it might require some practice on your part to keep it in pitch.

8va-----1

G7 C9 G7

T 15 15 10 (11) 10 8 9 8 10 10 (11) 8 9 8 10 (12) 8 9 10

A

B

C9

hold bend-----1

T 8 9 10 (13) (13) 10 8 (9) 8 11 8 11 9

A

B

G7 D9

T 8 9 8 8 10 (11) 10 (13) 10 8 11 8 9 8 11 (13) 11

A

B

10

C9 G7

hold bend

T 8 11 8 8(10) 11(13) 10(11) 8 8 10 10(12) 8 8(10) 10(11)

A

B

13

G7 C9 G7

T 9 8 8 9 10(13) 10 8(10) 11 10

A

B

16

C9

hold bend

T 13 13 13 13 13 13 13 10 8(9) 8 11 8 8(10) 10(11) 8

A

B

19

G7 D9

T 8 11 11 10 8 6 3 5 3 3 4 3 3 5 5 3 5

A

B

C9 G7

22

T 10 8 11 10 8 8 10 8 8 11 (12)

A

B

YOU UPSET ME BABY/SECOND SOLO

In bars 13–16 of the second solo, B.B. plays a double-stop (two notes at once) idea that pays tribute to his jazz roots. He pedals the root (G) on top while moving the third (B) up to the fifth (D) chromatically. It is an idea that can be heard in much of George Benson's playing, and which shows the depth of B.B. King's musical knowledge.

The ending cadenza is a great workout. It covers most of the neck and includes much of B.B.'s vocabulary: scalar runs, bends, chromaticism, double-stops and octaves.

G7 C9 G7

1

T 15 10 (11) 8 15 10 (11) 10 8 9 11 (12) 8 8 10 10

A

B

C9

4

T 11 10 9 8 11 11 11 8 8 (10) 11 8 8 9

A

B

G7 D9

7

T 10 9 8 6 (7) 8 6 5 3 3 5 3 3 5 3 5

A

B

C9 G7

10

T 9 8 11 (12) 8 10 11 (12) 8 9 8 11 (12) 11 9 8

A

B

G7 C9 G7

8va-----

15

T 15 15 15 15 15 15 15 15 15 15 15 15 15 15

A 12 12 12 12 13 14 15 12 12 12 13 13 14

B

C9

8va-----

16

T 15 15 11 8 11 10 8 9 8 10 10 (11) 9 9 8 (10)

A

B

19

G7

D9

T 11 8 10 (11) 10

A

B

Λ B Λ

10 (13) 10 8

22

C9

G7

T 11 8 10 9 9 8 8 8 8 8 10 (11)

A

B

25

G7

C9

G7

hold bend ---|

T 8 (10) (10) 8 8 10 (11) 8 * 8 (10) 8 11 8 11

A

B

B B

28

C9

hold bend ---|

T (12) 10 (12) (12) 10 8 11 8 10 9 8 9 8 9

A

B

G7 D9

T 10 B 10 (11) 6 3 5 3 5 3 5 3 B 10 (11) 8

Cadenza
Freely

C9 G7

T 9 8 8 8 B A 10 (10) 11 8 9 B 10 (12) 3 6 3 5 3

T 5 3 5 3 5 3 5 3 10 (12) 15 8va 16 16

G9 8va

T 15 17 15 14 15 17 15 17 16 15 13 15 15 22 19 15 14

EXAMPLE 1

B.B. bases a lot of his ideas around chord shapes. Rather than playing in one position, he moves up the neck to propel the solo. For example, in the key of G, B.B. goes up to the tenth position to play over the V chord (D7). He then moves down to the eighth position to play over the IV (C7).

In this example, notice how B.B. outlines the C9 chord in bars 2 and 5, and the D9 chord in bar 4.

Freely
guitar 1 (B.B.)

G7 C9 G7

T 3 3 8 8 (10) 8 6 3 5 4

guitar 2 (Askold)

fingerstyle let ring throughout ---->

T 3 3 3 3 4 3 3 3 3 3 3 3

A 4 3 2 3 4 3 3 3 3 3 3 3

B 3 3 3 3 3 3 3 3 3 3 3 3

D7 C9

T 12 (14) 12 10 13 10 (12) 10 8 11 10 8

A 7 5 7 3 3 3 3 3 3 3 3 3

B 5 3 2 3 3 3 3 3 3 3 3 3

G7 C9 G7

T
A
B

T
A
B



D9

Musical notation for the first system. The treble clef staff shows a melodic line with various ornaments and a final triplet. The guitar staff below it contains fret numbers: 8, 10, 12, 12, 10, 11, 12, 10, 12, 11, 10. Chord markings 'B' are placed above the 12th and 11th fret positions.

Musical notation for the second system. The treble clef staff shows a melodic line with a final note. The guitar staff below it contains fret numbers: 5, 4, 5, 5.

C9

G7

C9

G7

D7

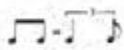
Musical notation for the third system. The treble clef staff shows a melodic line with various ornaments and a final note. The guitar staff below it contains fret numbers: 8, 10, 12, 10, 12, 15, 10, 12, 10, 8, 9, 8, 6, 5, 3, 3, 5, 4, 5, 5, 3, 2, 3, 4, 5, 5. Chord markings 'A' and 'B R' are placed above the 8th and 10th fret positions.

Musical notation for the fourth system. The treble clef staff shows a melodic line with various ornaments and a final note. The guitar staff below it contains fret numbers: 3, 2, 3, 3, 3, 4, 4, 3, 2, 3, 3, 4, 5, 3, 5, 4, 4.

EXAMPLE 3

B.B. finds that elements of country music, as well as jazz and gospel, creep into the overall blues feel. He says that if you play a tune with a lot of changes, you don't have to worry about playing a specific note because the lines are in the chords. Over a simple progression such as a I-IV-V blues, however, your choice of notes (and their placement) has to be more careful.

B.B. plays this example in a jazz vein:

Swing feel 

Guitar 1 (B.B.)

Chords: G6, E7, A7, D7, G6, E7



Guitar 2 (Askold)



Chords: A7, D7, G6, E7, A7, D7



Guitar 2 (Askold)



EXAMPLE 4

He then plays the same example in a blues style. "You really got to be placing them [the notes] in the right place," B.B. says. "People quite often say, 'Well, anybody can play the blues.' Yes, you can—anybody can do most anything, but would you *like* it?"

Freely

G7

E7 \sharp 9

A7

D9

G7

guitar 1 (B.B.)

guitar 2 (Askold)

EXAMPLE 5

To illustrate the I-VI-II-V progression (G7-E7-A7-D7), B.B. plays this beautiful example. "There's a lot you can play over this progression," he says, "and you *can* make it bluesy!"

guitar 1 (B.B.)

G7 E7 A7 D7 G7 D^b9

1

T 10(12) 10 10 10 10(13) 10 8 8 10 8 10(12) 8 10 8 B R 10(12) 10 8 9

A

B

guitar 2 (Askold)

T 3 3 5 5 5 5 3 3 3 3 3 4

A 4 4 7 7 6 6 5 5 4 4 3 3

B 3 3 7 7 5 5 5 5 3 3 3 4

C9 Cm6 G7 E7 A7 E^b9 D9

4

hold bend

T 8 8 10(12) (12)10 8 8 10 9 8 10(12) 10 10 8 8 9 10 10(12)

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

B

T 3 3 4 4 3 3 5 5 5 5 6 5 5

A 2 2 2 2 3 3 6 6 5 5 5 4 4

B 3 3 2 2 3 3 0 7 7 6 5 5 5 5 5 4

G7 E7#9 Am7 D9 G7

First system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The guitar staff shows fret numbers: 8, 3, 5, 3, 4, 4, 3, 5, 8, 10, 10, 10, 13. Techniques include triplets and vibrato.

Second system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The guitar staff shows fret numbers: 4, 3, 0, 7, 6, 6, 7, 5, 6, 5, 4, 3, 3, 3, 3, 4. Techniques include triplets and vibrato.

Am7 D9 G7 C9 Cm6

Third system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The guitar staff shows fret numbers: 13, 10, 10, 13, 10, 8, 10, 10, 10, 10, 13, 10, 13, 10, 8, 10, 8, 10, 8, 6, 5, 3, 5. Techniques include triplets and vibrato.

Fourth system of musical notation. The treble clef staff contains a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The guitar staff shows fret numbers: 5, 5, 5, 5, 4, 4, 4, 3, 3, 3, 4, 3, 3, 2, 2, 3, 2, 2, 2. Techniques include triplets and vibrato.

G7 E7 Am7 D9 G7 C7

13

T 3

A 10 (12) 10 8 9

B 10 9 9 8 10 (12) 10 10 9

T 3

A 8 6 5

B 8 6 5 5 3 4

T 3

A 4 5 7 6

B 3 8 7 6 5 6 5 4 4

T 3

A 4 5 3

B 3 1 2 3 3 2

G7

16

T 3

A

B

T 3

A 4

B 3



ROCK ME BABY/RHYTHM GUITAR

"Rock Me Baby" is a standard 12-bar blues which features an interesting rhythm pattern. Over the I chord (B \flat), a B \flat 6 chord is played, moving to the A \flat 6 chord and back.

Analyzing the notes in relation to B \flat , the B \flat 6 chord produces the root (B \flat), third (D) and thirteenth (G), and the A \flat 6 gives us the flattened seventh (A \flat), ninth (C), and fifth (F). Combining these notes results in a B \flat 13 sound.

The same pattern is played over the IV chord (E \flat) and V chord (F), producing E \flat 13 and F13 sounds, respectively.

Swing feel

B \flat 13

T	6	4	6	6	4	6	6	4	6
A	8	6	8	8	6	8	8	6	8
B	7	5	7	7	5	7	7	5	7
B	8	6	8	8	6	8	8	6	8

E \flat 13

B \flat 13

T	11	9	11	11	9	11	6	4	6
A	13	11	13	13	11	13	8	6	8
B	12	10	12	12	10	12	7	5	7
B	13	11	13	13	11	13	8	6	8

F13

E \flat 13

B \flat 13

F7

T	13	11	13	11	9	11	6	4	6
A	15	13	15	13	11	13	8	6	8
B	14	12	14	12	10	12	7	5	7
B	15	13	15	13	11	13	8	6	8

ROCK ME BABY/INTRO

The solo work on "Rock Me Baby" is textbook B.B. King. Notice his choice of notes throughout the tune.

In bar 10 of the intro, and bar 6 of the second solo, B.B. outlines the E \flat 7 chord, bending the sixth of E \flat 7 (C) to the flatted seventh (D \flat). In bars 14–15 of the second solo, he plays the high B \flat note with his pinky, answering each time with a variation of a theme started in bar 13. B.B. ends the tune with a typical fiery cadenza.

Swing feel B \flat 7

The musical score is presented in four systems, each with a guitar staff and a bass staff. The guitar staff shows melodic lines with various techniques such as bends, vibrato, and triplets. The bass staff shows chord diagrams and fingering for the left hand. Chord changes are indicated by letters (B, E \flat 7, F7) above the bass staff. The key signature is one flat (B \flat 7), and the time signature is 4/4. The piece is marked with a 'Swing feel' and includes a 'fiery cadenza' at the end.

ROCK ME BABY/FIRST SOLO

Musical notation for the first system, measures 1-4. Chords: F7, Bb7, B.

Musical notation for the second system, measures 5-8. Chords: Eb7, B.

Musical notation for the third system, measures 9-12. Chords: Bb7, B, F7.

Musical notation for the fourth system, measures 13-16. Chords: Eb7, Bb, B, F7.

ROCK ME BABY/SECOND SOLO

First system of musical notation. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains a melodic line with notes, slurs, and accents. Chord symbols (F7 and Bb7) are placed above the first two measures. A first ending bracket labeled '1' spans the first two measures. The bottom staff is a guitar fretboard with strings T, A, and B labeled. It shows fret numbers (9, 11, 13) and bar lines corresponding to the melody above.

Second system of musical notation. The top staff continues the melodic line with slurs and accents. A first ending bracket labeled '1' spans the first two measures. Chord symbols (Eb7 and B) are placed above the second and third measures. The bottom staff shows fret numbers (13, 11, 14, 11, 12, 14, 11, 14, 11, 12, 11, 12, 12, 13, 14, 11, 13, 11, 12, 12, 11, 14, 14, 11, 13) and bar lines.

Third system of musical notation. The top staff continues the melodic line with slurs and accents. Chord symbols (Bb7 and F7) are placed above the first and second measures. The bottom staff shows fret numbers (11, 12, 11, 13, 15, 6, 9, 6, 8, 6, 8, 6, 8, 6, 9, 6, 8, 6) and bar lines.

Fourth system of musical notation. The top staff continues the melodic line with slurs and accents. Chord symbols (Eb7, Bb7, and F7) are placed above the first, second, and third measures. The bottom staff shows fret numbers (11, 14, 11, 11, 13, 14, 11, 11, 11, 11, 12, 12, 11, 13, 11, 11, 11, 11, 12, 12) and bar lines.

13

B \flat 7 8va

T 18 13 (14) 11 12

A

B

16

E \flat 7

T 14 14 11 (13) 11 14 11 14 14 11 12

A

B

19

B \flat 7 F7

T 9 11 6 6 6 7 8 6 9 (10) 6 6 (8) 6 6 8 12

A

B

22

E \flat 7

Cadenza
Freely
B \flat 7 8va

T 11 13 (15) 11 (13) 13 (16) 13 11 14 11 6 6 8 6 5 6

A

B

Musical score for guitar and bass. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a melodic line with various ornaments and a final '8va' marking. The bottom staff shows guitar (T) and bass (B) fretboard diagrams with fingerings and accents.

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
T (Guitar)	13 (15)	9 6 8 6	6	6	6 5
B (Bass)		6 6 6 8 7 6 5 5			



EXAMPLE 6

Charlie Christian was a big influence on B.B. King's style. B.B. observes that Christian's diminished scale ideas sometimes show up in his playing. To demonstrate, B.B. plays a "bounce" blues in G. Notice the G diminished arpeggio in bars 13-14 (G, B \flat , D \flat , E).

Swing feel

guitar 1 (B.B.)

G7

Musical notation for guitar 1 (B.B.) in 4/4 time, G7 chord. The staff shows a melodic line starting in bar 13 with a diminished scale: G, B \flat , D \flat , E. The guitar tablature below shows the fret numbers: 8, 10, 11, 8, 10, 8, 8, 10, 11.

guitar 2 (Askold)

fingerstyle

Musical notation for guitar 2 (Askold) in 4/4 time, fingerstyle. The staff shows a rhythmic accompaniment. The guitar tablature below shows the fret numbers for the strings: T (4, 4, 4), A (3, 3, 3), B (3, 3, 3). Chords are labeled as C \sharp 7, C7, and C \sharp 7.

Musical notation for guitar 1 (B.B.) in 4/4 time, G7 chord. The staff shows a melodic line starting in bar 13 with a diminished scale: G, B \flat , D \flat , E. The guitar tablature below shows the fret numbers: 6, 3, 5, 6, 3, 6, 3, 5, 4, 3, 2, 3.

Musical notation for guitar 2 (Askold) in 4/4 time, fingerstyle. The staff shows a rhythmic accompaniment. The guitar tablature below shows the fret numbers for the strings: T (5, 5, 5), A (3, 3, 3), B (4, 4, 4).

G7

E7#9

D9

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for strings T, A, and B across three measures.

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for strings T, A, and B across three measures.

G7

D9

Musical notation for the third system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for strings T, A, and B across three measures.

Musical notation for the fourth system, including a treble clef staff with a melodic line and a guitar fretboard diagram below it. The fretboard diagram shows fingerings for strings T, A, and B across three measures.

G7 C7 G7

T
A
B

T
A
B

C7 C#7

16

T
A
B

T
A
B

EXAMPLE 7

Horn players, particularly Louis Jordan, also influenced B.B., who would try to mimic the phrasing of the horn on the guitar. Here B.B. plays a slow blues and comments, "I'm still hearing the horn."

Swing feel

guitar 1 (B.B.)

guitar 2 (Askold)

Chords: G7, D \flat 7, C9, G7, G7, F/A, B \flat 7, G/B, C9

System 1:

- Guitar 1 (B.B.):** Melodic line with triplets and vibrato. Chords: G7, D \flat 7, C9, G7.
- Guitar 2 (Askold):** Rhythmic accompaniment with chords. Chords: G7, D \flat 7, C9, G7.

System 2:

- Guitar 1 (B.B.):** Melodic line with triplets and vibrato. Chords: G7, F/A, B \flat 7, G/B, C9.
- Guitar 2 (Askold):** Rhythmic accompaniment with chords. Chords: G7, F/A, B \flat 7, G/B, C9.

G7 D7

7

5:4

B

T (12) 3 5 2 3 8 8 10 (12) 8 10 (12) 8

A 5 3 4 5 5 3 2

B

T 4 4 4 4 4 4 4 4 3 3 3 3

A 3 3 3 3 3 3 3 3 4 5 5 5

B 3 3 3 3 3 3 3 3 3 4 5 5 5 4

C9 G7 Cm7 G7

10

B B

T 10 (13) 10 10 (13) 10 8 11 8 10 8 9 10 (12) 8 3 3 3 3 3 4 4 5 5

A

B

ritard

T 3 3 3 3 4 4 3 4 4 4 4 4 4

A 3 3 3 3 3 3 1 1 3 3 3 3 3

B 3 3 3 3 3 3 3 3 3 3 3 3 3

EXAMPLE 8

B.B. plays this example in the style of saxman Johnny Hodges, who would often sit on the perfect note. By bending a note and sustaining it, B.B. gets the same effect.

Swing feel 

guitar 1 (B.B.) N.C.

G7 F/A B \flat 7 G/B N.C.

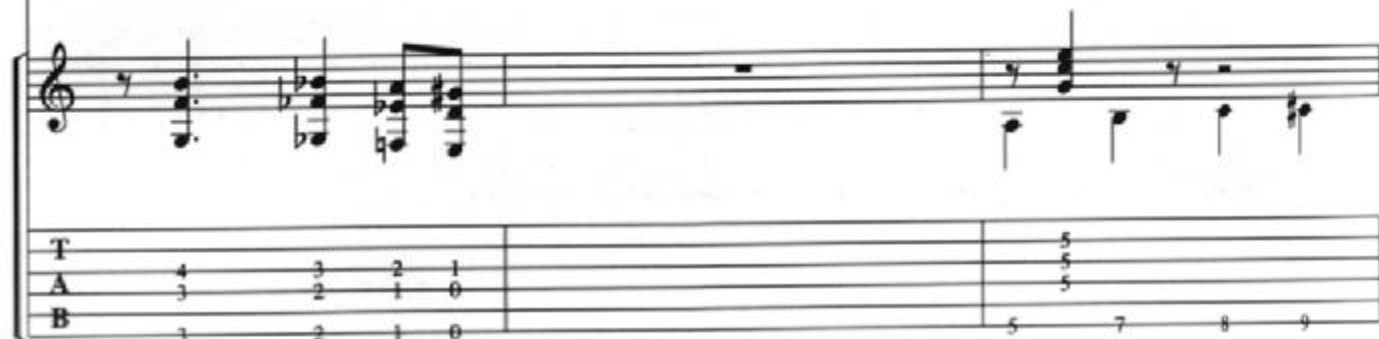


guitar 2 (Askold)



G7 G \flat 7 F7 E7 N.C.

Am7

N.C. (D7)

(G7)

(E7)

Am7

(D7)

The first system of music consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 7/8 time signature. It contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter note, a quarter note, and a quarter note. The bottom staff is a bass staff with guitar fretboard notation, showing fingerings for the first three measures: 3-4-5-6-7-5, 2-3-4, and 5-5-3-4.

The second system of music consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat) and a 7/8 time signature. It contains a melodic line with a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff is a bass staff with guitar fretboard notation, showing fingerings for the first three measures: 5, 3-7, and 6-5.

Ab F Bb Eb

T 11 13 (15) 13 11 13 B R B R B

A

B

let ring -----|

T

A 2 3 7 8 6 8

B 4 2 1 5 6 7 6

Ab7 Bbm7 Eb7

hold bend ...

T 9 B B B 9 (11) 9 11 (12)

A

B

T 2 4

A 1 6 6

B 3 1 6 6 3

Ab Ab7

-----|

T (13) 9 (11) 9 11 (13) 11 9 11 (13) 11 B 9 11

A

B

T 5 5 7 7

A 6 6 5 5

B 4 4 4 4 4 4 3 6 4

Dbmaj7 Dbm7

11

T 9 9 11 11 (14) 11 (12) 11 9 9 9 11/13

A

B

T 6 4 6 5 5 4 5 4

A 5 5 4 4

B 4 4 4 4 4 3

Ab F7 Bbm7 Eb7

11 13 16 16 B>R B>R

11 (13) 11 9 10 9 11 10 11 (13) 11 9 10

5 6 4 2 1 2 1 3 8 6 5 3

Ab7 Db Ab7 B

9 11 9 11 9 11 (13) 7 4 6 5 6 4 10 9

5 4 6 6 3 6 5 4 5 4

17

Db

Dbm7

T 9 9 11 (12) 11 9 9 11 (13)

A

B

T 6 6 6 6 5 5 5 5

A 6 6 6 6 4 4 4 4

B 4 4 4 4 4 4 4 4 0

19

Ab

Ab7

T 11 9 (11) 9 9 10 11 (13) 11 (13) 11

A

B

T 5 5 5 5 7 7 7 5 5 6

A 6 6 6 6 6 6 6 6 6 7

B 4 4 4 4 4 4 4 4 4 5

Ab7

25 *hold bend*

T 11 (13) (13) 9 | 11 9 11 11 (13) R 11 9 11

A

B

T 7 7 | 7 7 | 7 7 | 7 7

A 5 5 | 5 5 | 5 5 | 5 5

B 6 6 | 6 6 | 6 6 | 6 6

D \flat

D \flat m7

27

T 9 9 | 9 11 | 11 B (13) B R 11 9 10 9 10 9 11 11/13

A

B

T 6 6 6 | 6 6 6 | 5 4 6 | 5 4 6

A 6 6 6 | 6 6 6 | 6 6 6 | 6 6 6

B 4 4 4 | 4 4 4 | 4 4 4 | 4 4 4

Ab F Bbm Eb

Ab Db Dbm Ab (Ab9)

let ring -----|

NOBODY LOVES ME BUT MY MOTHER/INTRO

"Nobody Loves Me But My Mother" is a great example of a slow, soulful blues tune. B.B. plays it with an organ trio, and his performance is exceptional. Don't let the rhythms or the amount of notes intimidate you; the tempo is quite slow and if you listen to the tape, you'll feel the phrasing.

Notice how B.B. outlines the A7 chord in bars 1 and 7 and the D9 chord in bars 2 and 10 of the intro. This is a B.B. trademark—he never hits a "wrong" note. Bars 34–35 of the solo feature a sophisticated harmonic idea, as B.B. plays a descending Bm9 arpeggio (C#, A, F#, D, B) over the E9 chord. These notes give us the thirteenth, eleventh, ninth, flatted seventh and fifth of E, respectively.

Swing feel  A7 D9



A7



D9



A7

B > B B

ff

12 (14) 5 8 5 7 5 7 7 5 (6) 7 5 7 5 3 (4)

10 12 (13)

E9 D9

10 12 B 12 (13) 10 11 B B B

10 12 (13) 10 (12) 10 12 (14)

A7 E7

B B B

12 (13) 10 10 10 11 10 12 (14) 10 11

NOBODY LOVES ME BUT MY MOTHER/SOLO

E7 A7 D9

T 12 (14) 12 10 10 12 17 10 13 10 10 13

A 11 11 11

B

A7

T 17 20 17 20 17 20 17 20 (22) 17

A 17 17 17 17 17 17 17 17 19

B

D9

T 17 19 17 19 (20) 19 17 20 17 21 19 (20) 19 17 20 17 19 17 19

A 19 19 19 19 19 19 19 19 19

B

A7

T 19 18 19 (20) 17 10 (12) 10 10 13 13 10 10 12 (14) 10 12 (15)

A 19 18 19 (20) 17 11 11 11 11 11 11 11 11 11

B

E9 *8va* ----- D9

12 B> B> 12 (15) 12 12 (15) 2 10 12 10 10 10 10 13 10 10 (12)

A7 E9

10 13 10 13 10 10 B R B B B

A7 D9

hold bend *hold bend ...*

(12) (12) B B B R B>R B B

A7 *8va* -----

hold bend

(12) 17 B B 12 (15) (15) 12 12 (15) 12 10 13 10 10 10 10 10 13 13

18

D9

T 10 (12) 10

A 13 (15)

B 13

19

T 10 (12) 10

A 10

B 11

20

A7

T 13 (14) 10 10 13 (14)

A 5

B 5

21

T 5

A 6

B 7

E9 D9

B B> R >B B

A7 E9 8va

B R

A7 E9 8va

A B B

A7 8va hold bend

A B >B B >B R >B

D9

30

T
A
B

A7

32

T
A
B

E9

34

T
A
B

D9 **A7** **D** **A+7**

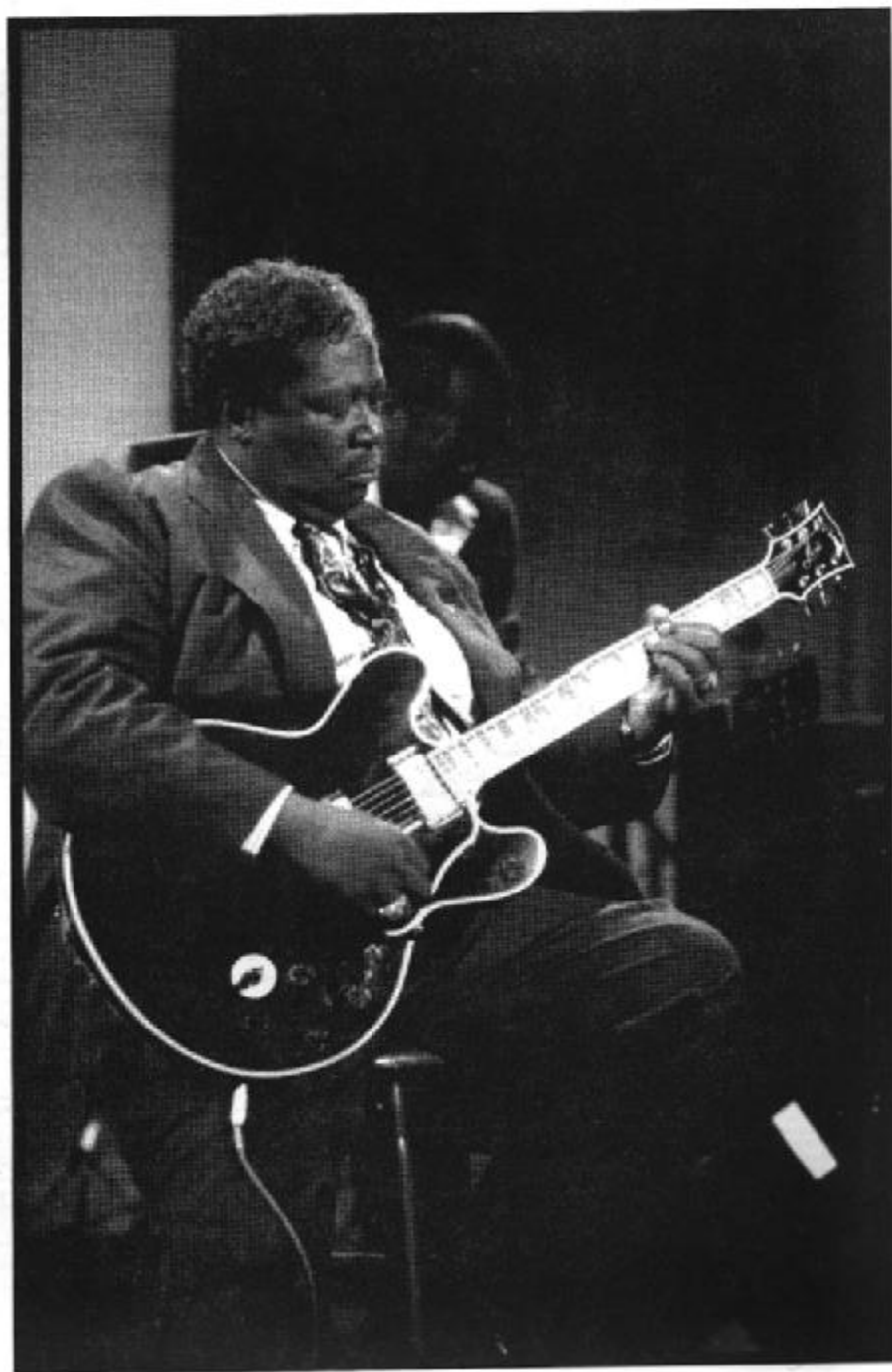
35

T
A
B

Freely

A7

The musical score consists of two staves. The top staff is in treble clef and contains a melodic line with various ornaments and a triplet. The bottom staff is in bass clef and contains a bass line with fingerings and chord changes. The key signature is one sharp (F#). The score is divided into measures by vertical bar lines.



EXAMPLE 10

B.B. demonstrates the use of sixths in the blues idiom in this short example. Bars 1 and 2 feature a traditional turnaround which would be played over the last two bars of a 12-bar blues (over the I and V chords).

guitar 1 (B.B.)

N.C. (G)

(D9)

G7

1

T	7	6	5	3	3	3	3	7	6	5
A	7	7	6	6	5	5	5	7	6	5
B					5	4	5	5	5	5

guitar 2 (Askold)

T								4	4	4	4
A								3	3	3	3
B								3	3	3	3

C7

G7

F/A B \flat 7 G/B Am7

4

T		5	7	7	7	5	3	5	3	4	5	3
A	3	(4)	5	5	6	7	6	7	7	6	5	5
B		5									5	5

T	3	3	3	3	4	4	4	4	4	5	6	7	5	5	5	5
A	2	2	2	2	3	3	3	3	3	3	5	5	5	5	5	5
B	3	3	3	3	3	3	3	3	3	3	5	6	7	5	5	5

EXAMPLE 11

B.B. "stretches out" on a jump blues in F#. For someone who is primarily known as a blues player, the amount of jazz chops B.B. exhibits is amazing. Check out the chromaticism in bars 8-9 and 13-15, and the great triplet idea over B7 in bars 17-18. Try taking bits and pieces of this solo and applying them to your own soloing style.

Swing feel

Guitar 1 (B.B.)

F#7

Guitar 2 (Askold)

fingerstyle

A13

F#7

C9

B7

C#7

13 *rhythm guitar continues simile*

F#7 B7 F#7

T
A
B

16

C#m7 F#7 B7

T
A
B

19

F#7 D#7 G#7

T
A
B

22

C#7 F#7 D#7 G#m7 C#7

8va-----

T
A
B

Musical notation for measures 25-27. Chords: F#7, B7, F#7.

Musical notation for measures 28-30. Chord: B7.

Musical notation for measures 31-33. Chords: F#7, D#7, G#7.

Musical notation for measures 34-36. Chords: C#7, F#7, D#7, G#m7, G maj7, F# maj7. Includes markings: ritard, let ring.

THE THRILL IS GONE/RHYTHM GUITAR

Here is a sample progression for B.B.'s all-time hit, "The Thrill Is Gone." This is a traditional 12-bar minor blues, with the V chord (G7) being approached by the \flat VI chord (A \flat 7) in bar 9.

Cm

The first system of music consists of a treble clef staff and a guitar staff. The treble staff shows a 4/4 time signature with a key signature of two flats (Bb and Eb). The melody is a simple blues pattern: a quarter note on G4, a quarter rest, a quarter note on G4, a quarter rest, a quarter note on G4, a quarter rest, and a quarter note on G4. The guitar staff shows four bars of accompaniment, each with a C minor chord (Cm) indicated by a circled '8' on the 8th fret and a '10' on the 10th fret.

Fm Cm

The second system of music continues the progression. The treble staff shows the same melody as the first system. The guitar staff shows four bars of accompaniment. The first two bars are F minor (Fm), indicated by a circled '9' on the 9th fret and '10' on the 10th fret. The last two bars are C minor (Cm), indicated by a circled '8' on the 8th fret and '10' on the 10th fret.

A \flat 7 G7 Cm

The third system of music concludes the progression. The treble staff shows the same melody. The guitar staff shows four bars of accompaniment. The first bar is A \flat 7, indicated by a circled '8' on the 8th fret, '11' on the 11th fret, and '11' on the 11th fret. The second bar is G7, indicated by a circled '8' on the 8th fret, '10' on the 10th fret, and '9' on the 9th fret. The last two bars are C minor (Cm), indicated by a circled '8' on the 8th fret and '10' on the 10th fret.

THE THRILL IS GONE/INTRO

B.B. primarily uses the C minor pentatonic scale to solo over "The Thrill Is Gone." He adds the flatted fifth ($G\flat$) in bar 11 of the first solo and bars 21, 26 and 30 of the second solo. He also uses the natural sixth ($A\flat$) in bars 43-44, 47-49 and 53-54 of the second solo, thus hinting at the C dorian mode. Once again, B.B. displays his depth and natural musicianship.

Cm

8va-----

mf 1

8 8 13

T 13 (15) 13 11 13 11 13 (15) 13 (15)

A

B

BAR

B B

Detailed description: This system shows the first four measures of the guitar solo. The treble clef staff has a key signature of two flats and a 4/4 time signature. The melody starts on a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staff shows a C minor chord (Cm) with fingerings 8, 8, 13. A first position bar line is marked '1 BAR'. The second measure has a flat fifth (G4) indicated by a flat sign and a wavy line. The third and fourth measures continue the melodic line with various fingerings and accents.

8va-----

Fm

4

B 13 (15) 11 13 13 11 13 13 11 13 11 13 13 11 13 13

T 13 11 13 11 13 13 11 13 11 13 13 11 13 13

A

B

B R B

Detailed description: This system covers measures 5 through 8. The treble clef staff continues the melodic line. The bass clef staff shows a change to an F minor chord (Fm) at measure 5. Fingerings include 13, 11, 13, 13, 11, 13, 13, 11, 13, 11, 13, 13. The final measure has a B7 chord indicated by 'B R B' above the staff.

Cm

8va-----

7

R 13 (15) 13 20 20

T 11 8 11 8 10 8 11 (13) 11 8

A

B

Ab7

Detailed description: This system covers measures 9 through 12. The treble clef staff features a melodic line with a wavy line in measure 10. The bass clef staff shows a C minor chord (Cm) in measure 9, followed by a complex chord structure in measure 10 with fingerings 11, 8, 11, 8, 10, 8. Measure 11 has a flat seventh chord (Ab7) indicated by 'Ab7' above the staff. Measure 12 continues the melodic line with fingerings 11, 8.

G7

Cm

10

B 10 8 10 8 10 8 10 8

T 8 11 (12) 8 10 8 10 8 10 8 10 8 10 8

A

B

Detailed description: This system covers measures 13 through 16. The treble clef staff starts with a G7 chord in measure 13, indicated by 'G7' above the staff. The bass clef staff shows a G7 chord with fingerings 8, 11, 12 in measure 13, followed by a C minor chord (Cm) in measure 14. The final two measures continue the melodic line with various fingerings and accents.

25

mf *p* *mf*

8va

B

T 8 10 (12)

A 11 10 8 10 8

B 13 11 13 (15) 13 11 13

28

mp

8va

T 11 13 14 13 13 14

A 20 11 11 10 8 10

B 20 11 11 10 8 10

31

mf

T 8 11 8

A 10 8 8 10 10 8

B (10)

34

mp *mf*

B

T 10 (12) 10 8 8 10 8 10 11 8

A 10 8 10 8 10 8 10 8 10

B 10 8 10 10 8 10 11 8

49 *Sua*.....

T 15 15 15 (16) 15 13 14 13 15 20

A

B

52

T 15 (16) 15 13 14 13 14

A

B

mf

55

T 13 13 14 10 (12) 8 10

A

B

58

T 8 10

A 10

B

61 *p*

B

T 13

A 8 (9) 10

B 11 13 (15)

64

R

T 13 13

A

B 11 (13)

65 *δva*

B R

T 13(15) 13 11 13

A 20

B 15 (16) 15 13 14

66 *m*

hold bend

T 13

A

B 15 (16) 15

73

T 13

A 11 10 8

B

B B

8 8 8
10 10 10
8 8 8

Freely

76

T 8 8 8 8 8 8 8 8

A 8 8 8 8 8 8 8 8

B 10 10 10 10 8 8 8 10

B

79

T

A

B 8 6 (7) 8

B (22)