

# Back-up In 3/4 Time Continued

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You can move between any two forms by connecting one form to another with a slide as in Example 6. You can also embellish these sounds by adding notes to the basic two-note form as in Example 7.

Example 6

Example 7

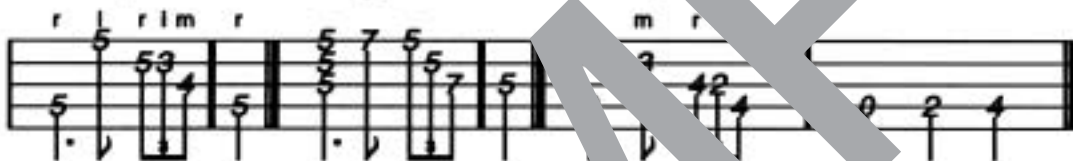


Most pickers find the next step to be the most enjoyable - adding fills. Fills can be played against each of the three moveable chord forms as demonstrated in Examples 8 - 10. Most of the examples presented thus far have contained only fretted notes. Here are three moveable fills that can be against any chord. Your practice should include turning these fills into D fills. Example 10 is solely a D lick due to the open 4th string. This lick is used for returning the progression back to G.

Example 8

Example 9

Example 10



You can modify the lick in Example 8 as Al Collins did to create the phrase in Example 11. "Sitting Alone In The Moonlight" is great for practice as you get a chance to put in a fill lick every four measures. Crowe creates a bluesy sound by including the flatted 3rd of the chord (the 3rd fret on string 3). He also often omits the note on beat 1 beginning his phrase on beat 2 & as in Examples 12 - 14. Notice that triplets are common as the extra note easily fits in the space created when playing with a triplet between the beat and the & of the beat.

Example 11

Example 12

Example 13

Example 14

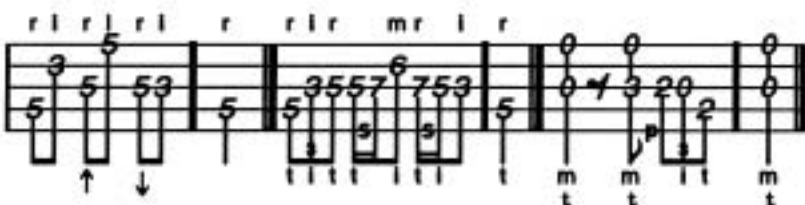


Examples 15 and 16 are bluesy examples not taken from the recordings that require different fingerings. As in Examples 12 and 13, start with the 5th fret on string 3 pushed upwards and then immediately release it. Example 17 sounds good when ending a section of back-up.

Example 15

Example 16

Example 17



You now have been exposed to the skills you will need to play the sample back-up to "Blue Moon Of Kentucky" so have fun with the old Bill Monroe classic.