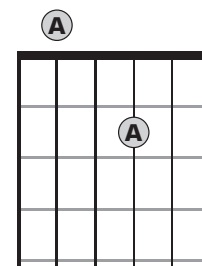


1) The simple question with which we usually begin our exercises—“What key is this song in?”—is a little trickier to answer in this case because at different points in the song *Hesitation Blues* has both a minor key center (A) and a major one (C). The key of A minor is the *relative minor* of C major and it is not uncommon for a song to modulate between relative major/minor keys in this way. If all this is a new to you, see our Resource Sheet, *Introduction to Relative Minors and the Natural Minor Scale*. If the concept is familiar, use this song as an opportunity to put your theoretical understanding to work by answering these questions.

- What sections (expressed in measures) of the song seem clearly in the key of A minor to you?
- Which ones seem clearly in C major?
- Are there any measures, or parts of measures, that you hear as points of transition between these key centers?
- So, from all that you’ve looked at above, can you generalize? What gives us a clear sense of a key center, and how do we shift from one to another?

2) Since A minor is the relative minor of C major, we know that they share the same key signature: no sharps or flats. And yet, the section of the song that is most clearly in A minor includes an E7 chord (V7 of A), the 3rd of which is G *sharp* (3rd string, 1st fret). Recognizing this, you have just stumbled upon the circumstance that sometimes requires the use of the *harmonic minor* scale. To arrive at an A harmonic minor scale, simply substitute G# (the *major* 7th of A) for the G natural that would otherwise occur in the A natural minor scale. Sketch one octave of this scale into the fretboard diagram below, moving between the two A's provided. Then play it and see how it sounds.



See the Resource Sheet, *Intro to the Harmonic Minor Scale* for a fuller discussion and scale forms in different positions. It is well worth your while to get this scale under your fingers all over the fingerboard.

3) Both staff systems below show the same ascending line on the second string. Each note belongs to the chord you see above it. Sketch in three-note voicings of these chords that include the note on the staff. For the top staff, use the first three strings; for the lower staff, your voicings should be on strings 2, 3 and 4.

Am	E7	Am	E7	Am	E7	Am
T 1	3	5	9	10	12	13
A						
B						

Am	E7	Am	E7	Am	E7	Am
T 1	3	5	9	10	12	13
A						
B						

4) Below you see all but the last few measures of the second solo to *Hesitation Blues*. For each bracketed section of the solo, notice what chord is providing the harmony and also the position in which the lead is being played. Ask yourself, "In this position on the fingerboard, what CAGED shape would give me the chord that is providing the harmony?" Identify that CAGED shape above the bracket itself (the dotted line). Where you have more than one option, choose the one that seems to best "contain" the notes of the melody. The first measure has been completed by way of example.

5) Read through the third rhythm part and analyze it in the same manner as the exercise above. Keep in mind that whenever you do this sort of exercise, you get much more benefit out of it if, once you have identified the chord shape, you also name the notes (whether those of a melodic line or partial chord shape) as scale degrees of the chord.

6) Fill in the table below and then use the information you've generated to do two things:

- Use partial chord shapes to create an alternate to the 3rd rhythm part we've provided.
- Outline the progression using only chord tones following the guidelines in our *Intro to Improvisation with Arpeggios* Resource Sheet. There are back up rhythm tracks on the CD on which the chord progression has been broken into four short sections for just this purpose. Work on these before tackling the entire progression.

	Am	E7	C7	F(m)	G7
Between the 4th and 8th frets, my CAGED shapes are:					
Between the 6th and 11th frets, my CAGED shapes are:					