

I Know You Rider
CBGB
Country Bluegrass Blues

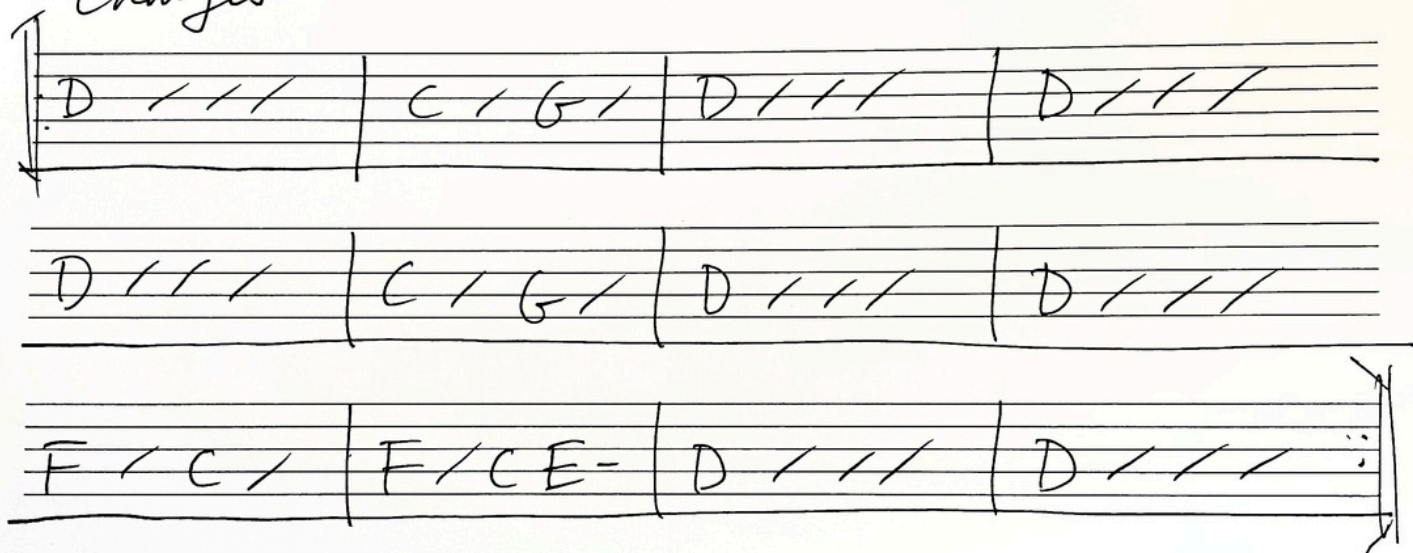
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I Know You Rider (CBGB)

①

I Know You Rider is a great jam tune to explore country rock, bluegrass and Blues ideas. Let's look at a simple version of the form. I'll write it in $\frac{4}{4}$ but you could also feel it in $\frac{2}{4}$. Our version will follow The Grateful Dead changes.

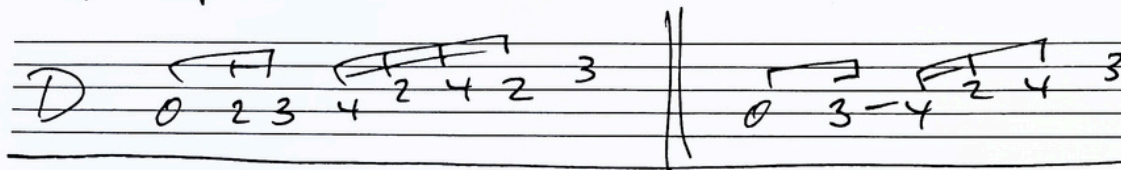


Let's slant our study in a bluegrass direction first. We can play through some variations of Lester Flatt's famous 6 run but we will apply it to each chord in the progression. We will also take it out of the traditional open position and see how some fingerings on other parts of the neck will flow.

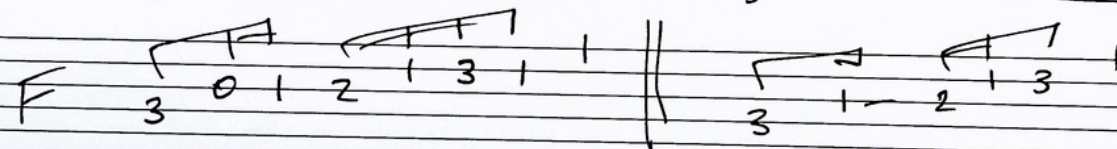
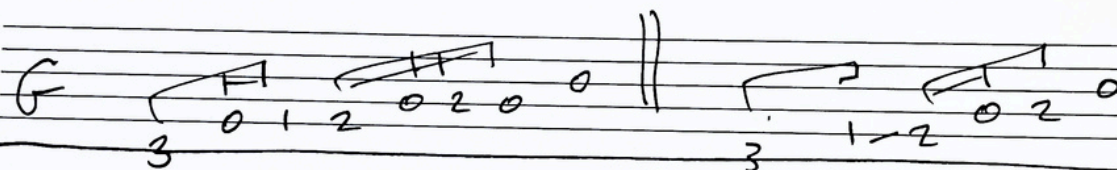
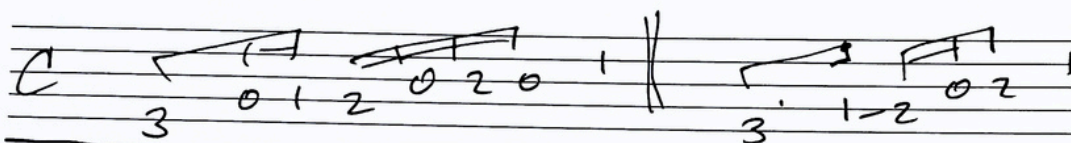
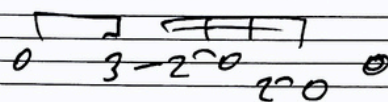
I Know You Rider (CB6B)

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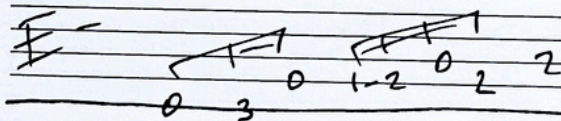
Let's try variations of this run in the traditional open position first.



here is a kind of reverse run for D



Let's stretch this to a minor version

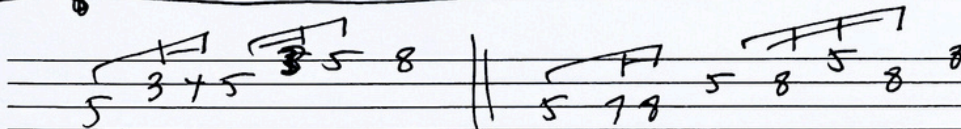
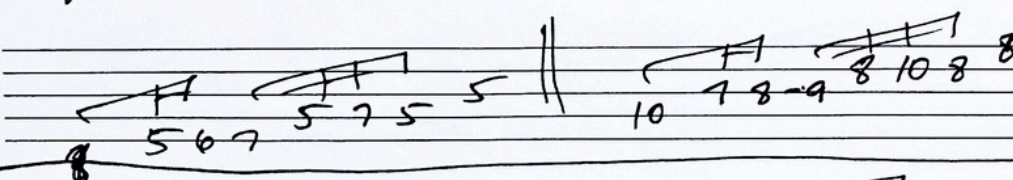
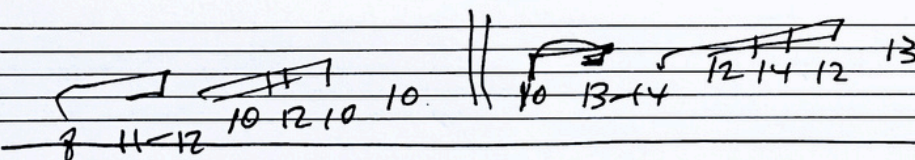
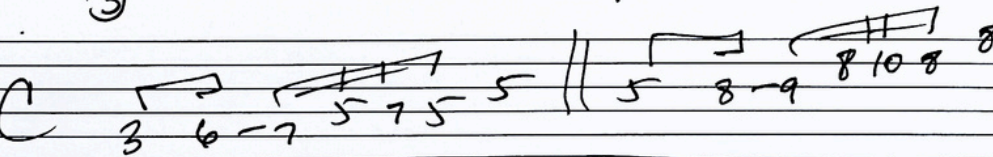
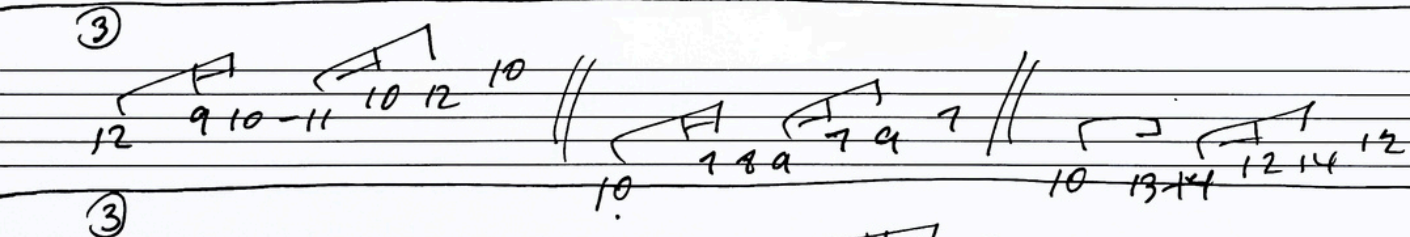
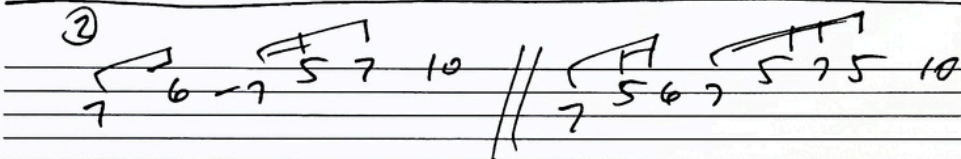
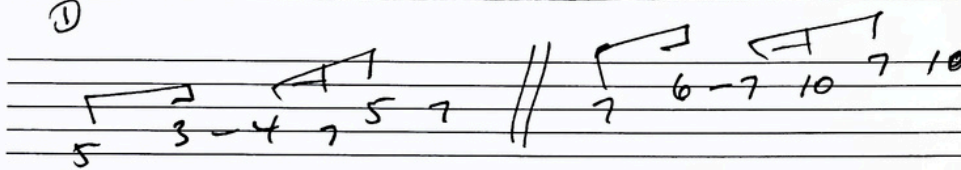
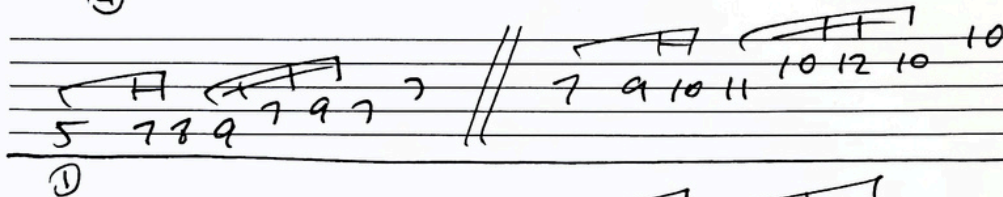
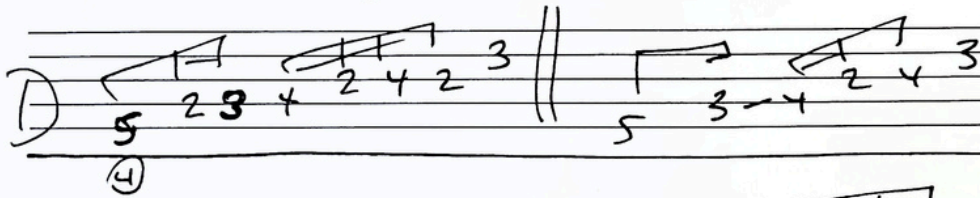


Getting these kinds of foundational elements into your flow provides strong building blocks for soloing and accompaniment.

I Know You Rider (CBGB)

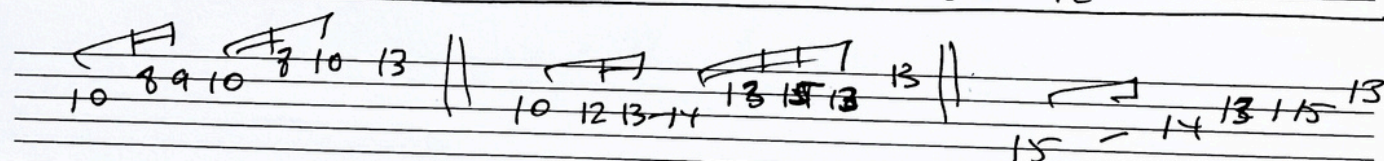
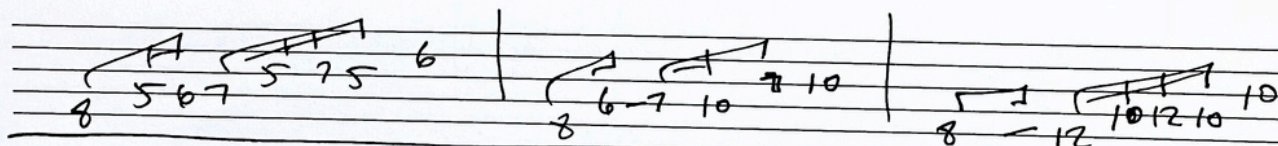
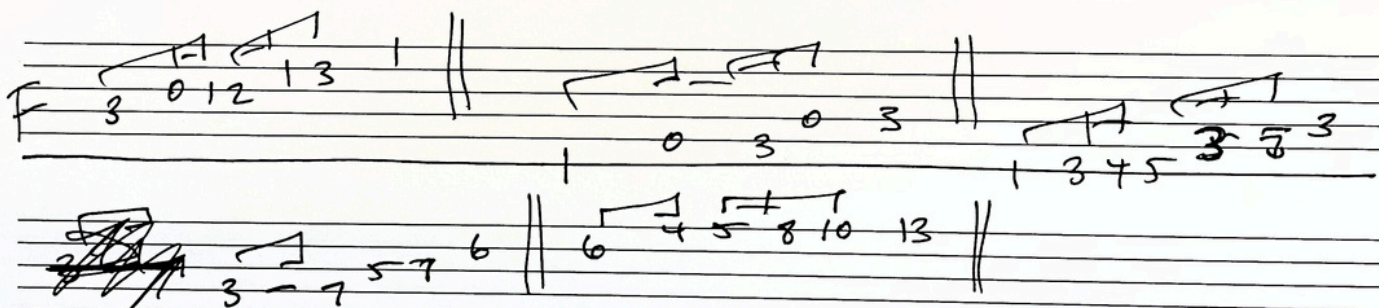
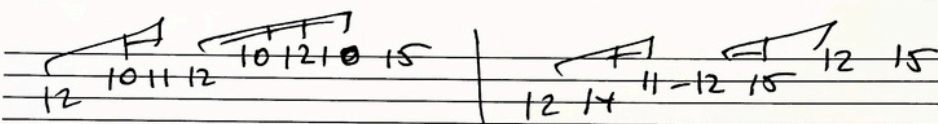
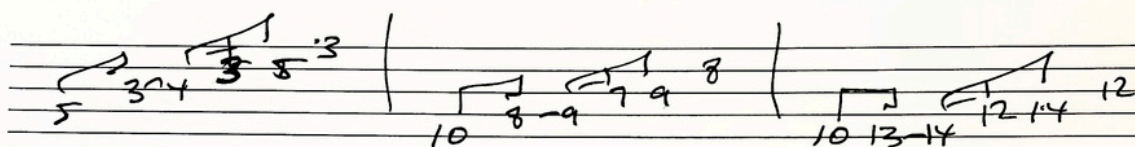
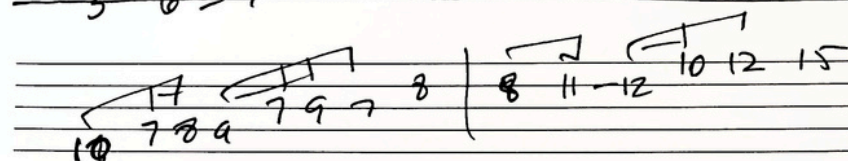
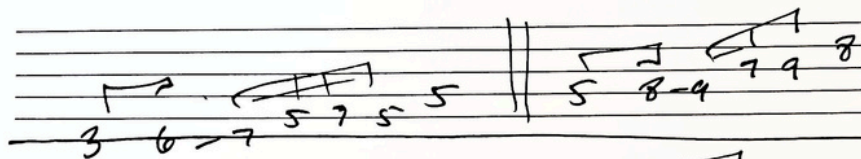
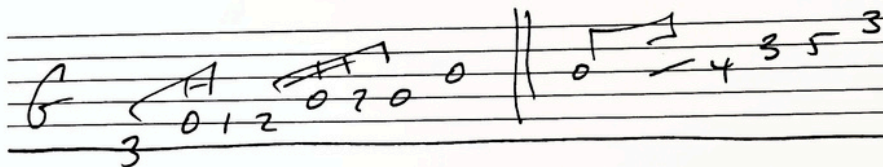
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We can expand the neck with versions of this run in different octaves and positions.



I Know You Rider (C B & B)

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I Know You Rider (CBGB)

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The run reinforces the "major" Blues sound against each chord. It would be a good idea to review fingerings and flows for the Major Blues scale related to each chord D, C, G, F as well as an E minor Blues scale.

Since these are closely related to pentatonic scales you are also going to want to review the related pentatonics D, C, G and F major pentatonic and E minor pentatonic.

* A feature of the Major Blues sound is the minor 3rd of each chord moving to the MAJOR 3rd. Let's look at this descending to the root of each chord and ascending to the 5th. Again, these kinds of movement are fundamental building blocks and help melodic flow. Pay special attention to this small melodic cell.

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I Know You Rider (CB&B)

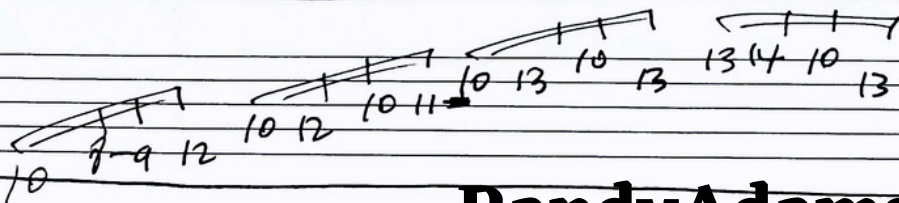
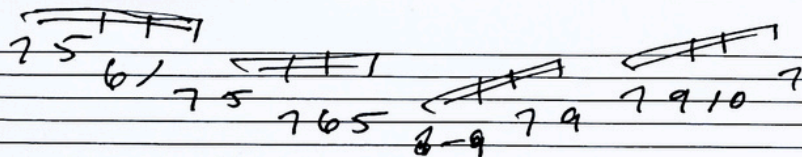
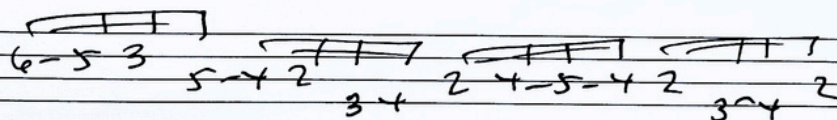
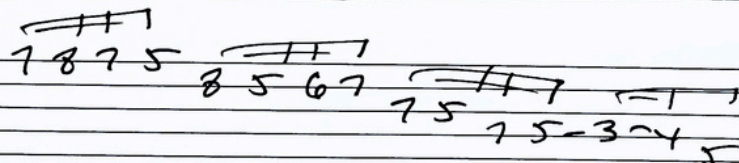
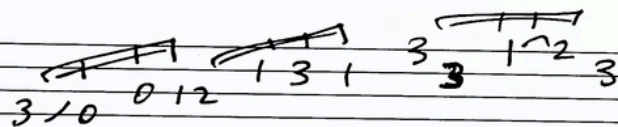
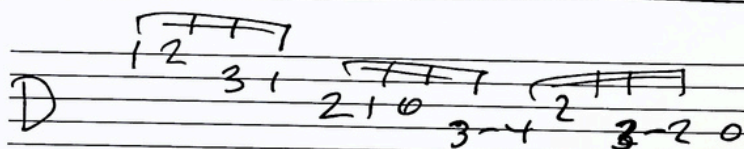
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The melodic quality of the major blues scale is something I associate with the Bluegrass idiom.

Maybe it's because of the Lester Flatt run 😊

When we think of Blues ~~the~~^{some} intervals that come to mind are flat 7ths and flat 5ths.

Let's explore incorporating them into a run with our Major Blues sound. We will focus on the D and G chords but we could try the others as well.

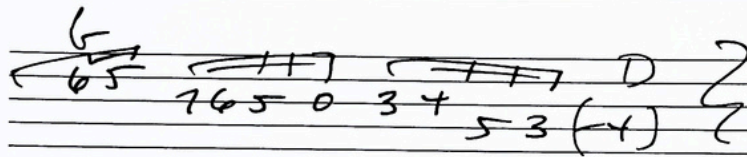
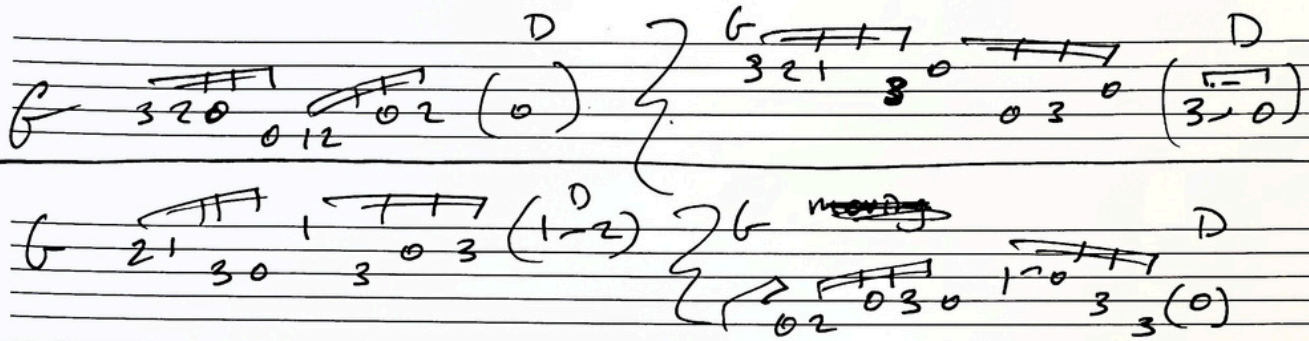


We aren't using much rhythmic variation to make these easier to follow.

I Know You Rider

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Let's add these Bluesy Bluegrass elements to our G chord



Let's see how some of these ideas might flow into a solo that emphasizes the Bluegrass Blues tonalities we have been exploring.

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Handwritten musical notation for guitar, featuring various chords (D, C, G, F, E) and fingerings (e.g., 12, 31, 210, 3-4, 320, 020, 323, 012, 02, 320, 320, 012, 131, 03, 012, 310, 310, 20, 31, 231, 210, 3-4, 24, 42, 545, 345, 35, 310, 310, 20, 30, 012, 131, 2, 135, 35, 53, 1431, 12, 30, 102, 02, 03, 03, 20, 20, 42, 042, 0420, 3).

Sequence

In the next lesson we will look at

some common ways of incorporating
country rock and jam elements into the ~~time~~
time.

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privately with me follow the
active link below**

**I'd love to help you move
forward**

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