

Piano Riff

Now that you know the form for All Blues, you can play an adapted version of the piano riff on guitar.

As we have fewer fingers than pianists, this version of the piano riff fits on the fretboard and outlines the original sound as closely as possible.

Start by learning the riff over each chord in the tune separately, then combine them to play the riff as a whole over the backing track.

From there, you can alter the rhythms, add some notes, take some notes away, etc. to create your own variations on this famous riff.

To begin, here's the G7 riff that is used over every G7 chord in All Blues, so bars 1-4, 7-8, and 11-12.

Get this riff under your fingers from memory, then move on to the C7 riff below as you build up to playing the piano part for the whole tune.

The image displays the musical notation for the G7 piano riff. The top staff is in 6/4 time, showing a G7 chord (B4, D5, F#5) and a descending eighth-note line (G4, F#4, E4, D4, C4, B3). The bottom staff shows the fretboard for strings T, A, and B with fingerings: T (3, 5, 6, 5), A (4, 5, 7, 5), B (5, 5, 5, 5).

You now alter one note to outline the C7 chord, lowering B to Bb from the previous G7 riff.

This is the only note that needs to be changed as the rest of the notes in the riff can be used over both C7 and G7.

After you have this riff under your fingers, alternate between G7 and C7 to prepare yourself to play these riffs over the entire form of All Blues.

C7

6/4

T 3 5 6 5 3 5 6 5

A 3 5 5 7 5 5 5 5

B 5 5 5 5 5 5 5 5

Here's the piano riff adapted for guitar on the turnaround section of the tune, D7-Eb7-D7 with their proper alterations.

Here you just outline the chords but use specific voicings to not clash with the melody notes in this section of the riff.

Once you have these bars down, combine them with the previous two riffs to outline the entire piano part on All Blues.

D7(#9) **Eb7(#9)** **D7(b13)**

6/4

T 5 6 5 6 7 6 6 6 5 4

A 5 6 5 6 7 6 6 6 5 4

B 4 4 4 4 5 4 4 4 4 4