

Building A Practice

Session3

E minor Blues With Changes

Death Don't Have No Mercy

RandyAdamsMusic.com

Live Dead Death Don't Have No Mercy

Handwritten musical notation for the first section, consisting of three staves. The notes are as follows:

- Staff 1: E- | G B7 | E- | E- | E- | A7 D7
- Staff 2: G | B7 | E- | E- | A- | A-
- Staff 3: E- | G B7 | E- | E- ||

Hayton

Handwritten musical notation for the second section, consisting of three staves. The notes are as follows:

- Staff 1: E- | G B7 | E- | E- | G | A- D | G
- Staff 2: B7 | E- | E- | A- | C7 | E- | G B7
- Staff 3: E- | E- ||

Gary Davis

Handwritten musical notation for the third section, consisting of one staff. The notes are as follows:

- Staff 1: E- | A- B7 | E- | E- | G | A7 D7 | G

Hawkey Street Sixer

Handwritten musical notation for the fourth section, consisting of two staves. The notes are as follows:

- Staff 1: B7 | E- | E- | A- | A- | C7 | E- C7 | E- B7
- Staff 2: E- | E- ||

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Let's look at "Death Don't Have No Mercy"
a minor blues with chord changes.

Lyricaly this Reverend Gary Davis tune
confronts us with a deep and simple truth.
I've been exploring this tune since 1976
It still continues to unfold and present
new possibilities. Music itself is our
greatest teacher.

When building your practice don't be in
a hurry. You can stay with a tune
for a long time.

* Remember - we can carry forward some
of the concepts from our previous lessons
and apply them to this tune.

* The melody is created from an
E minor blues scale. We can explore
it over the entire flow of the tune.

* we can also apply the concept of adding
any tone that is in the chord we are

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on to our E minor blues scale.

* we can look at the harmony ~~created~~ ~~by~~ and see if we can group and chords by key or experiment with sounds that may apply to that chord alone.

including

* I'm including several different sets of changes for this tune.

They are similar but are different enough to suggest some different flows in tonality. There are two sets of changes from Grateful Dead versions one from "Live Dead" and one from Houghton

89.

Another set is from Rev. Davis with some overlay of variations from some of his different versions.

Listen to as many as you can.

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Here is another Fing list of ~~scales~~ SCALES ☺

we may find useful as we explore this situation. You don't need all of them at once. You can use just the E minor blues scale if you want.

★ E minor Blues

★ E natural minor, G MAJOR (Ionian, D Mixolydian) (Aeolian) } part

These all ~~part~~ of the same set }

★ A mixolydian (D MAJOR)

★ E Harmonic Minor

★ A Blues

★ B Blues

★ B mixolydian (E MAJOR)

★ G Major Blue

★ A Major Blues

★ D Major Blues

★ C mixolydian (F MAJOR)

★ C Lydian b7 (G melodic minor) Really? Teer

★ E minor Blues

Really? Yes

1976 - 2024 -> still going Beyond

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What kinds of sounds are possible with these chords and these scale organizations? That is part of what building your practice is about.

Taking the time to explore these possibilities as deeply as we can.

★ For basic chord voicings use the CAGED system and triad organization in inversions.

★ If all these scales, CAGED, triads, chord extensions are things you don't have a firm grasp of then building your practice will reveal these ideas over time. PATIENCE

★ Keep working on a small amount of material for a long time.
Explore Deeply