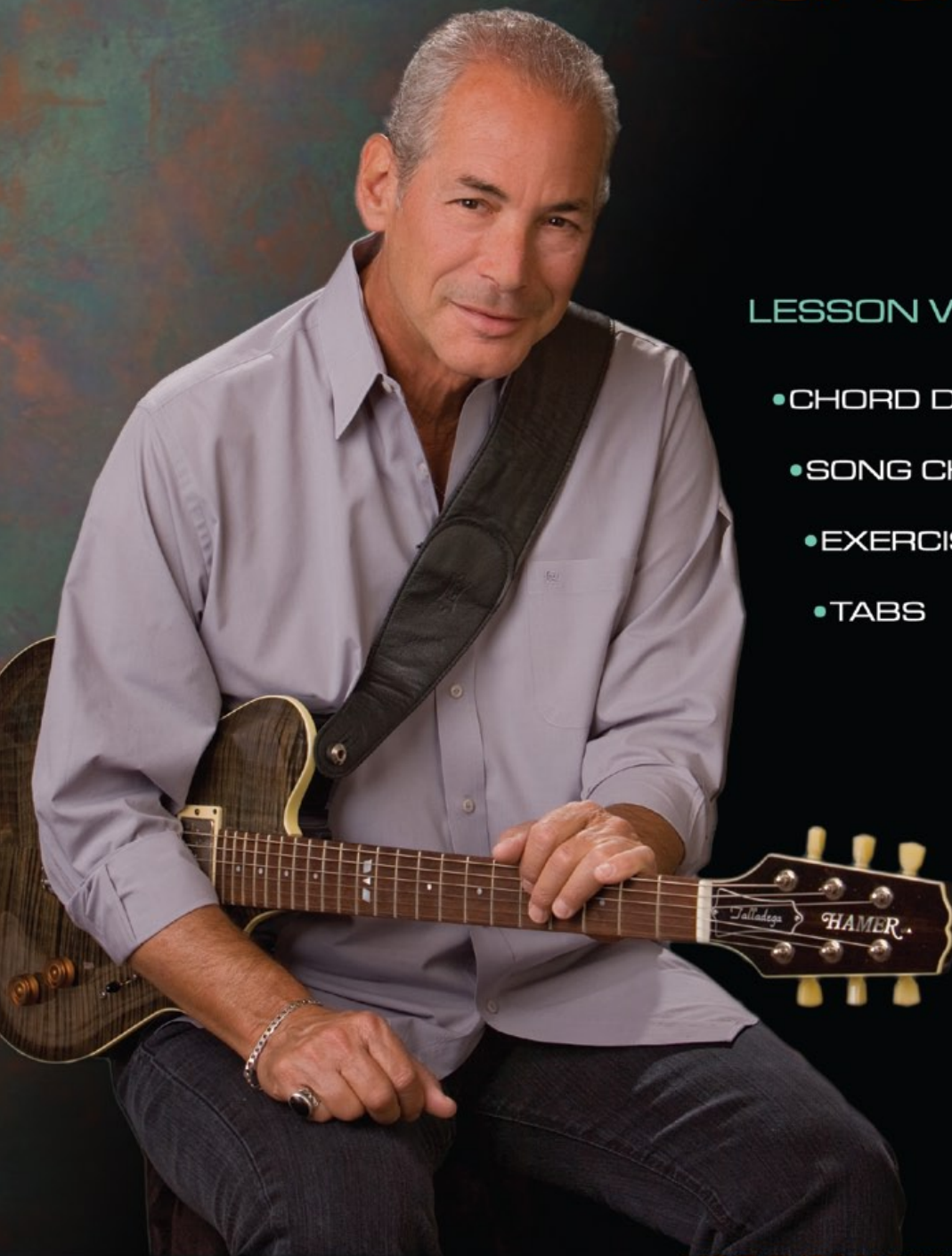


BLUES GUITAR MASTER CLASS SERIES

kal david



LESSON WORKBOOK

- CHORD DIAGRAMS
- SONG CHARTS
- EXERCISES
- TABS

VISIT THE MASTERCLASS FORUM
AT WWW.KALDAVID.COM

Introduction

I have been very fortunate to have had the chance to travel the world playing music and it is always rewarding to hear someone say that something I played influenced them. My years of experience on the road and in the recording studio have taught me many things about playing and I am eager to pass them on just as they were passed on to me by some of the greats of all time. When I speak to guitarists all around the world, almost all of them ask about three things: how can I learn to play faster, how can I have more confidence on stage and how can I learn to improvise. I have put together this series to help guitarists accomplish all three and have a good time doing it.

These lessons will expand your “comfort zone.” When a challenge comes up that is just outside the zone, you must stretch the boundaries of your comfort zone to include the new challenge. I will challenge you by giving you things outside your “zone” to help you stretch your boundaries and thereby expand your knowledge. I will have exercises for you to study, but I have the antidote for the grind of doing exercises and playing scales. The simple antidote is in the form of songs. Just when you get tired of the exercises, I’ll give you a song to play. I’ll show you some new chord forms so that when you play the songs you will expand and grow. This series is meant to improve players on all levels and does not depend on how long you have been playing, or even if you are already playing professionally. I have included some basic information which may seem redundant to some advanced players. So if you already know some of the included material, just check it out briefly and move on.

While I read music, there is no reading of music notation in this course. You will be able to read chord charts and “Nashville charts” that are used for many recording sessions. If you already are a good reader, good! This series will still help, because I have built in practical uses for all the scales and exercises I’ll show you to aid in your improv skills. This will improve your confidence and you will soon have the facility to play faster. I think you will find that by the end of the last lesson you will be amazed by all you have learned and that you’ve had a great time. You will also hear from the musicians that you play with regularly, that your chops are getting better.

The best part of having this course on video is that you can go back over and over and review what you have learned and absorb more with each time you play it. I hope that you will. Let me be your coach—I’ll guide you through these lessons and you can always refer to a particular lesson to help you any time. And don’t ever feel overloaded. The time allowed is the rest of your life.

OK-It’s time to begin. Let’s have a good time!

Kal David

If you have a question, please visit the Master Class Forum on my website, KalDavid.com

Lesson List

Introduction

Lesson 1 > Tools of the Trade

Strings
Intonation
Picks
Amp Settings
Other things to bring to the show
Practice
Assignment - Warm Up Exercises

Lesson 2 > Pentatonics and T-Bone

Pentatonic scale - position 1
T-Bone Walker
Stormy Monday Blues
Assignment

Lesson 3 > Jamming Etiquette

Background passages
Me and Bo Diddley
Taking Fours
Assignment: Nothin' New

Lesson 4 > Major Scales and Dynamics

Major scales and exercises
My favorite chord forms
Chord exercise
Dynamics
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Lesson 5 > More Scales and Playing By Ear

Pentatonic scale - 2nd position
Love On My Mind
Ear training
Nashville charts
Major scale exercise - 2nd position
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Pentatonic scale - position 4
Pentatonic scale - position 5
Transposing
Major and minor pentatonics
The Cycle of 5ths
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Major scale exercises - position 4
Major scale exercises - position 5
Assignment

Lesson 7 > Playing with Vibrato

Parallel Vibrato
Perpendicular Vibrato
Bending for Vibrato
Assignment

Lesson 8 > How I Get My Sound

Tone and attack
Picking
Another Blue Monday
A Few Licks
Guitars
Amps
Effects
Assignment - Dynamics

Lesson 9 > Chord Exercises You Can Use

Exercise 1 - Four Note Chords
Exercise 2 - Leading Bass Note
Exercise 3 - A Diminished Exercise
Exercise 4 - Minor Chord Exercise
Assignment: Some licks & Things to do

Lesson 10 > Tying It All Together

Hard Times
Improvising Hard Times
12 bar blues
Farewell

Lesson #1 > Assignment > Warm Up Exercise

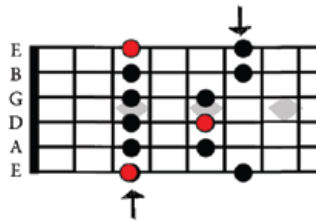
This exercise can be done before beginning your regular practice session. I warn you... this is not a very musical sounding exercise... so, do it privately because otherwise your family will start to hate you! Work on it until “muscle memory” takes over.

The diagram illustrates two sets of fretboard exercises. The first set shows a descending sequence from fret 1 to 5 and an ascending sequence from fret 5 to 1. The second set shows a descending sequence from fret 1 to 5 and an ascending sequence from fret 5 to 7. Below these are three systems of guitar tablature for frets 1, 5, and 9, each with a 'V A' (Vibrato) marking above the first measure.

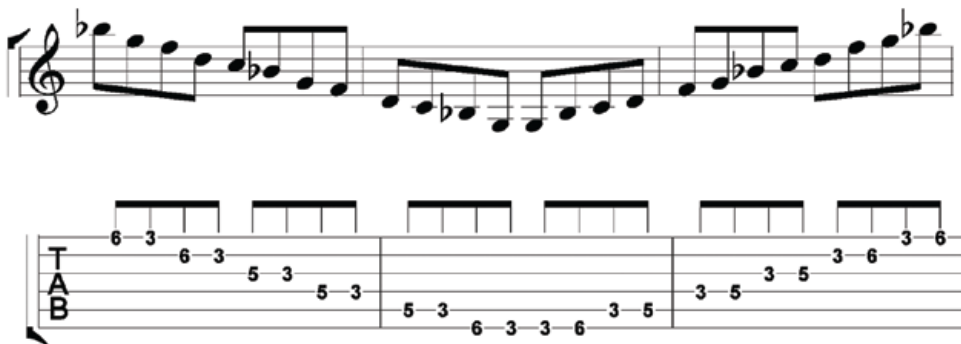
Start with a down stroke and alternate your picking. Work your way up to the 12th fret and back down. Practice this a while and get good at it. It will become your basis for this whole series of lessons. Start off slowly, and make sure you can hear every note ring, then you can speed up. Don't forget to tap your foot!

Lesson #2 > Pentatonic > Basics

The pentatonic scale has 5 notes.



G Pentatonic
Position 1 Pattern



G Pentatonic Scale - 1st Position

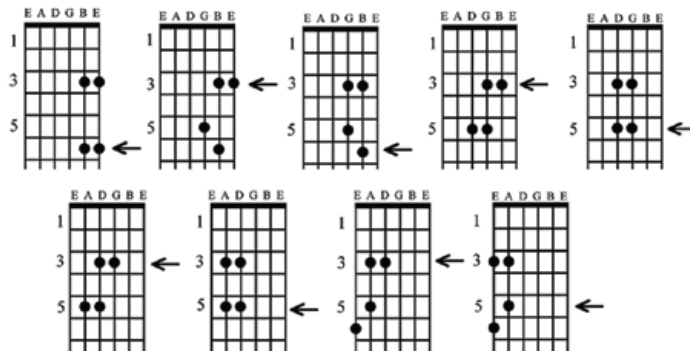
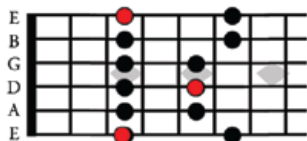
There are 5 positions of the pentatonic scale for every key on the guitar, and once mastered, you'll be able to play a solo in any position you find yourself on the guitar.

Lesson #2 > Pentatonic Scale Exercise

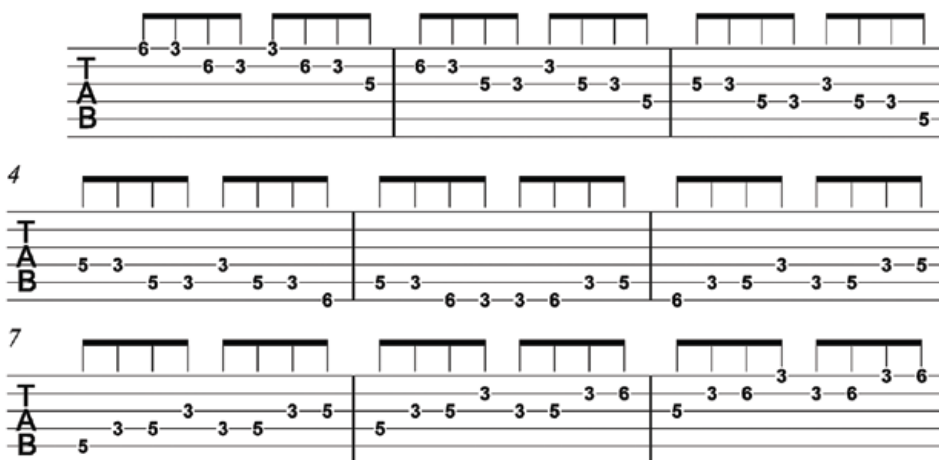
This page shows the G pentatonic scale exercise in the first position at the 3rd fret. Practice a lot, and don't forget to use all four fingers. Count to yourself, and tap your foot.



G Pentatonic Scale - Position 1



G Pentatonic Exercise



I'll show you how to play the exercise on the dvd – once you've got it down in G, it's easy to transpose up and down the neck – which means you'll be able to solo in any key!

Lesson #2 > Stormy Monday Blues

• = diminished chord

STORMY MONDAY BLUES

T-BONE WALKER

Assignment:
Use the C Pentatonic scale,
1st position at 8th fret to solo
over Stormy Monday Blues

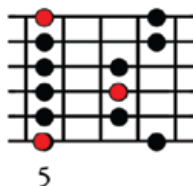
The great bluesman T-Bone Walker was the first to ever record blues on the electric guitar. His licks and chords form the basics of all electric blues that followed. This version of Stormy Monday Blues is a 9th Chord exercise, using the 9th chord in different positions, and should become simple to play. Watch me on the DVD – I’ll show you how to play it.

Lesson #3 > Taking Fours

Here's a little thing I picked up playing lots of jam sessions back in Chicago. It's called Taking Fours, and can be lots of fun for everyone... and fun for an audience, if there is one. During a solo, call upon another player to Take Fours with you... meaning you trade 4 bar solos with them, playing off each other's ideas, or coming up with something entirely different.

On the DVD, I demonstrate Taking Fours while playing an up tempo 12 bar blues with a couple of friends. It's similar to Stormy Monday Blues, except now we're in A. You can improvise by playing an A pentatonic scale in the 1st position at the 5th fret. This is a great chart for jamming with your friends... so go ahead and have fun with it!

A-Pentatonic Scale Position



Taking Fours

K. David, B. Baughn, B. Zinner

Count: 1+ 2 + 3+ 4+ etc.

Lesson #4 > Major Scale Pattern & Positions

It's time to begin a study of the major scales. These scales are important in improvising, and are the basic building blocks of music theory. The exercises I have for you to learn will make playing scales easy, and will also improve your speed while you learn them.

G Major Scale

The musical notation shows the G Major Scale in 4/4 time. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff shows the fretboard with fingerings for the Treble (T) and Bass (B) sides. The scale is divided into four measures, each with a specific fret range and fingering sequence.

G Major Scale - Position 1

Five fretboard diagrams showing the G Major Scale in five different positions. Each diagram shows the fretboard with black dots for notes and red dots for the G and D notes. The positions are labeled Pos. 1 (3rd fret), Pos. 2 (5th fret), Pos. 3 (7th fret), Pos. 4 (10th fret), and Pos. 5 (12th fret).

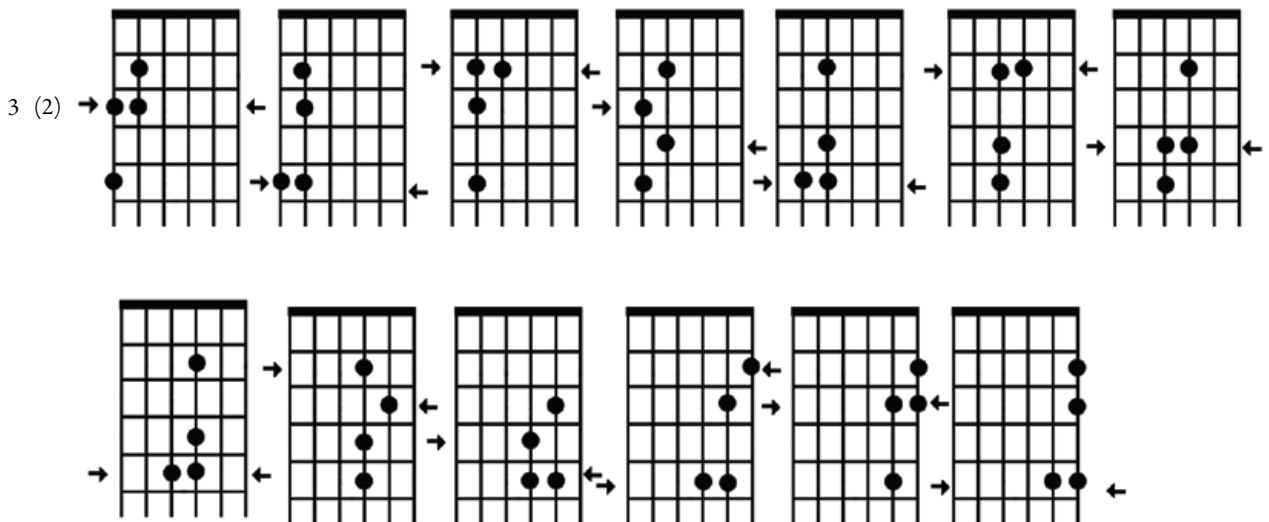
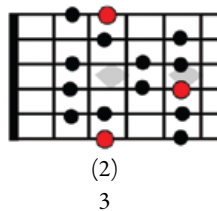
G Major Scale - 5 Positions

There are five positions of the major scale for each key on the guitar. Once you know them, and can play them, you'll have an easy time finding a major scale wherever you are on the guitar neck.

Lesson #4 > G Major Scale Exercise - 1st Position

(2) () indicates starting finger

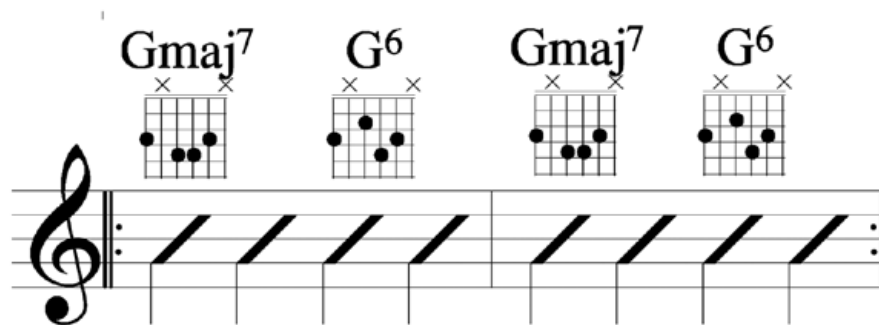
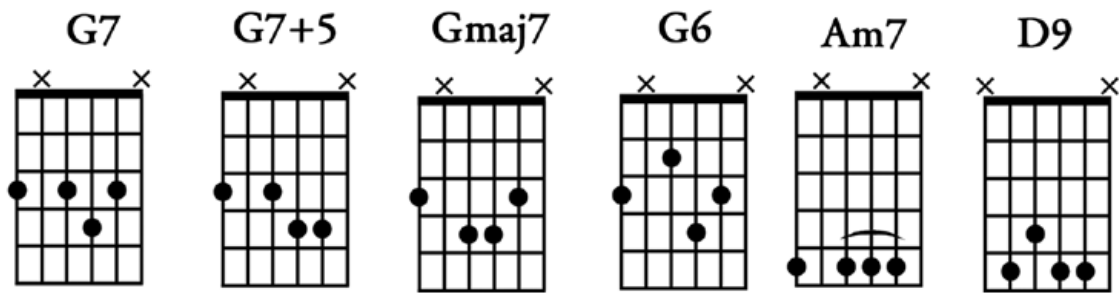
G Major Scale - 1st Position



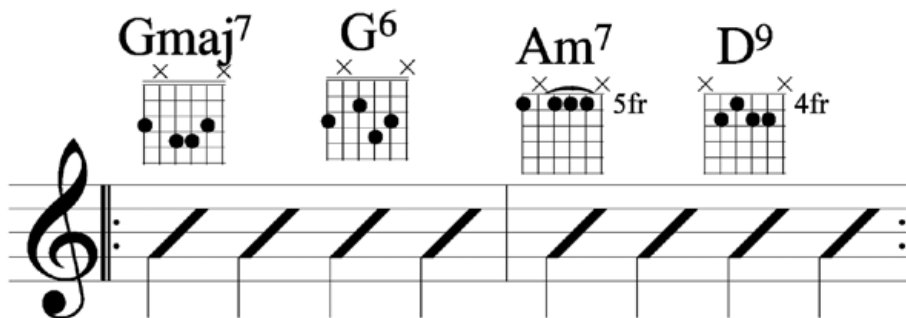
G Major Scale Exercise - 1st Position

This exercise is similar in structure to the pentatonic exercise – we'll play a group of four notes – then play the next group starting on the 2nd note of the first group and so on... continuing up 2 octaves and then back down again. Learn the scale from the tab... then follow the arrows in the neck diagrams for the exercise. I show you how to do it step by step on the DVD, so check it out!

Lesson #4 > My Favorite Chord Forms + Exercises



Get it down pat... then work it up the neck.



My favorite 7th chord form contains only 4 notes... it's a great substitution for any dominant 7th, with the Root played on the bottom string with your first finger – so it's very moveable and easy to locate in any key. From this very useful chord, you can easily change to the G7+5, Gmaj7 and G6.

Watch the DVD chapter on dynamics where I discuss how to make these exercises more musical.

Lesson #4 > Assignment > Johnny B. Goode

<p>G13</p>	<p>C9</p>	<p>G°</p>	<p>Dm7</p>
<p>Am7</p>	<p>Gmaj7</p>	<p>E7(#9)</p>	<p>D7(#9)</p>

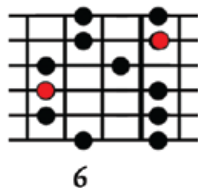
JOHNNY B. GOODE

CHUCK BERRY

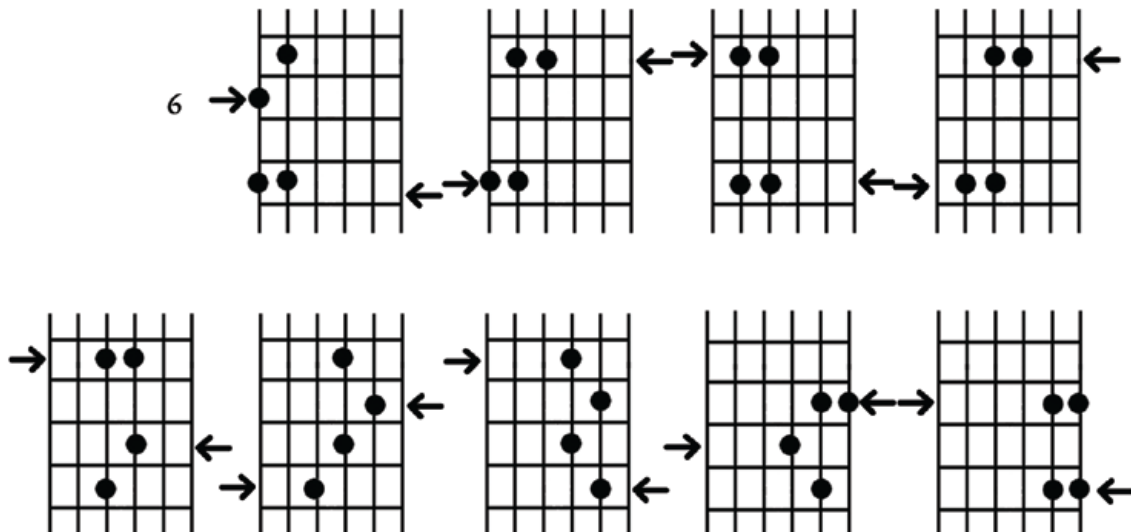
Chord progression for Johnny B. Goode:

G13 C9 G° G13 Dm7 G13 C#9
 C9 C9 G° Gmaj7 Amin7 Bmin7 E7(#9)
 Amin7 D7(#9) G13 E7(#9) Amin7 D7(#9)

Lesson #5 > Pentatonic Scale Exercise > Position 2



G Pentatonic Scale - Position 2

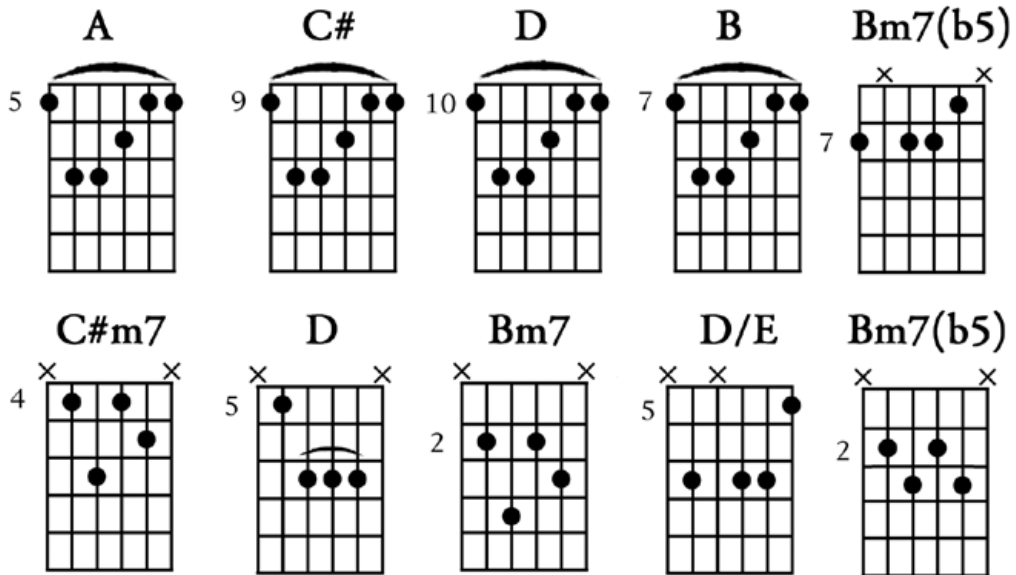


Addendum: On DVD, sound track incorrectly names exercise notes from top down instead of from bottom up.

G Pentatonic Scale Exercise - Position 2

We played the Pentatonic Scale Exercise for Position 1 in Lesson 2. If you don't have the first exercise down cold – don't go on! Go back to lesson 2 and work on it some more.

Lesson #5 > Love On My Mind



LOVE ON MY MIND

HARVEY BROOKS

Staff 1: A (measures 1-2), C# (measures 3-4)

Staff 2: D (measures 1-2), D (measures 3-4), Bm7(b5) (measures 5-6)

Staff 3: C#m7 (measures 1-2), D (measures 3-4)

Staff 4: C#m7 (measures 1-2), Bm7 (measures 3-4), C#m7 (measures 5-6), D (measures 7-8), D/E (measures 9-10)

Lesson #5 > Nashville Charts

Nashville charts use Roman numerals and chord symbols based on scale steps, and are easy to transpose into any key:

C / Dm / Em / F / G / Am / Bm7(b5) / C
 I / II^m / III^m / IV / V / VI^m / VII^ø / I

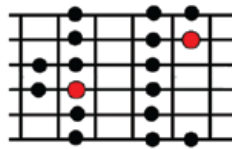
ø = 1/2 diminish chord

				1.	2.						
I	III	IV	II	II ^m 7(b5)	III ^m 7	IV	III ^m 7	II ^m 7	III ^m 7	IV ^ø	IV/V
A	C#	D	B	Bm7(b5)	C#m7	D	C#m7	Bm7	C#m7	D	D/E
C	E	F	D	Dm7(b5)	Em7	F	Em7	Dm7	Em7	F	F/G
E	G#	A	F#	F#m7(b5)	G#m7	A	G#m7	F#m7	G#m7	A	A/B
G	B	C	A	Am7(b5)	Bm7	C	Bm7	Am7	Bm7	C	C/D

LOVE ON MY MIND

HARVEY BROOKS

Lesson #5 > G Major Scale Exercise > 2nd Position

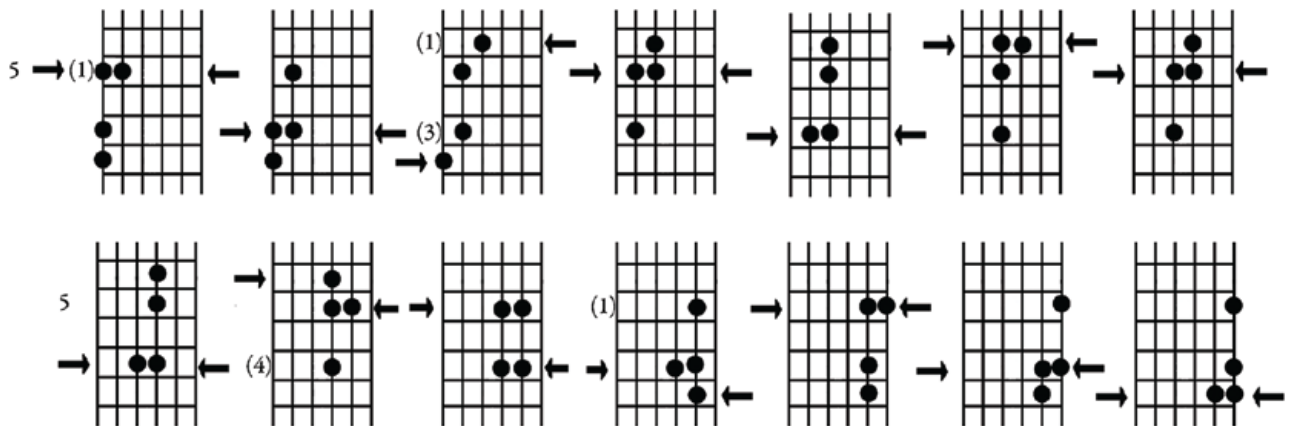


(1)
5



left hand fingering

G Major Scale - 2nd Position

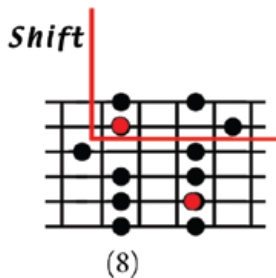


Arrows indicate starting note in each direction. () indicates finger.

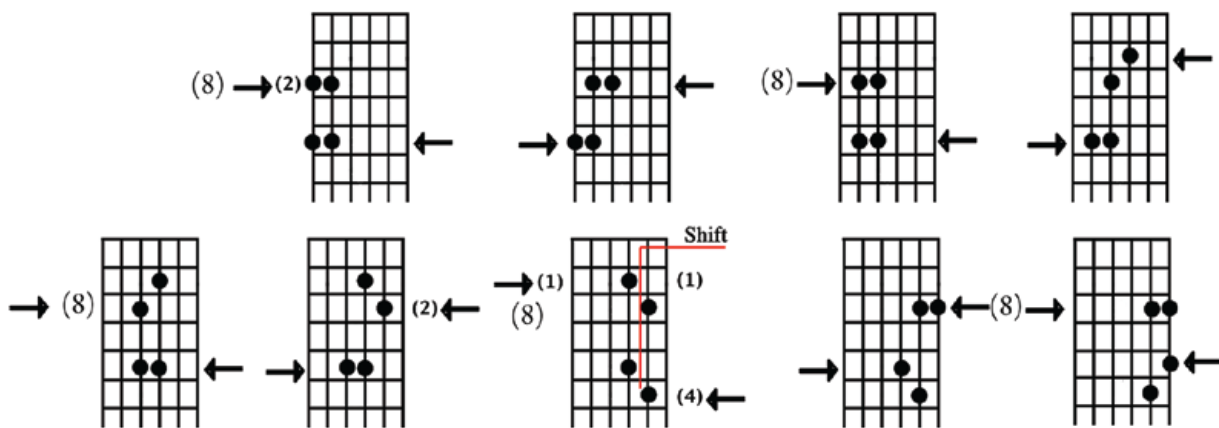
G Major Scale Exercise - 2nd Position

This is the second position exercise of the G major scale. You will need to shift your hand position slightly as you play through this. The number in parentheses indicate which finger to use, 1 being your index finger, 4 is the pinky. Watch the DVD – my demo will make this easy.

Lesson #6 > Pentatonic Scale Exercise > Position 3



Pentatonic Scale - Position 3

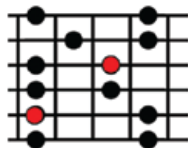


Arrows show direction, numbers indicates fret, () indicates fingering.

Pentatonic Scale Exercise - Position 3

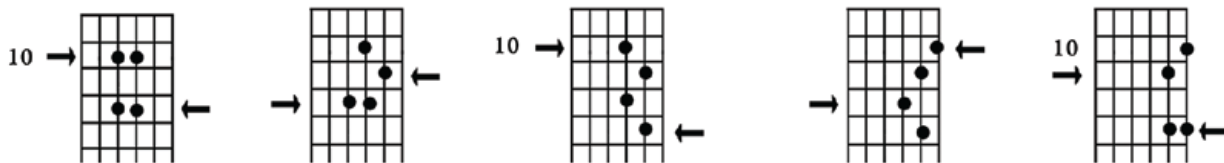
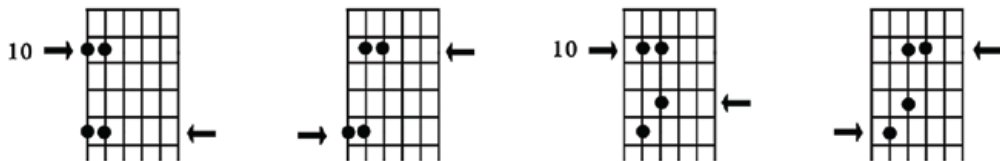
The 3rd pentatonic position has a move in it similar to the one in the major scale we worked on earlier. There's a slight shift of your hand position as indicated between the G and B strings. In the key of G, the 3rd position starts at the 8th fret. Watch the DVD for precise directions.

Lesson #6 > Pentatonic Scale Exercise > Positions 4 & 5

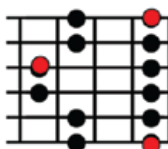


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Pentatonic Scale - Position 4

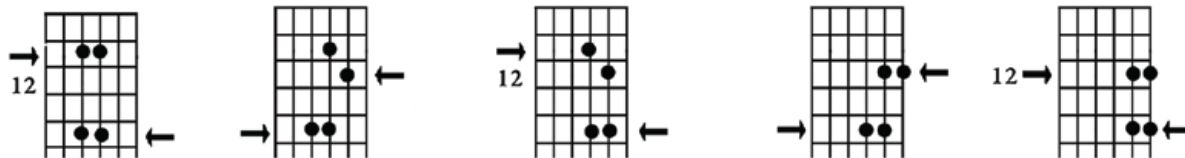
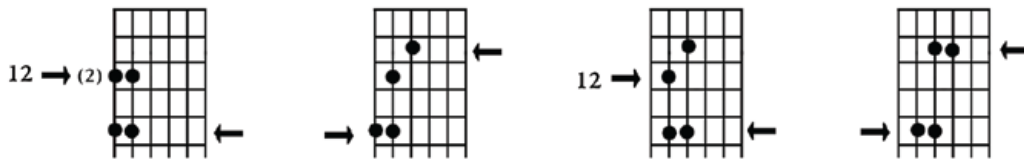


Pentatonic Scale Exercise - Position 4



12

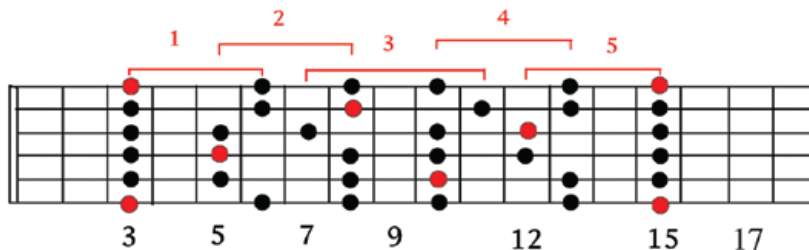
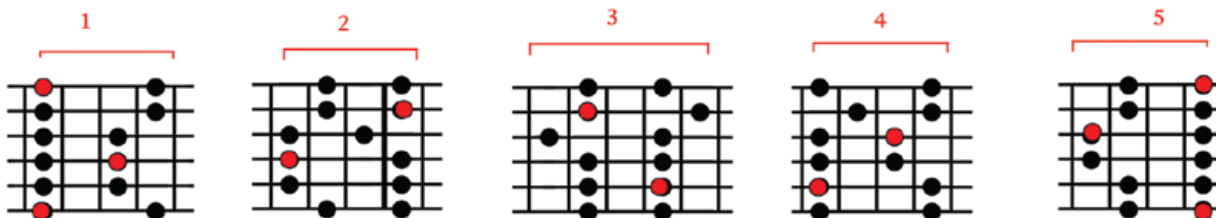
Pentatonic Scale - Position 5



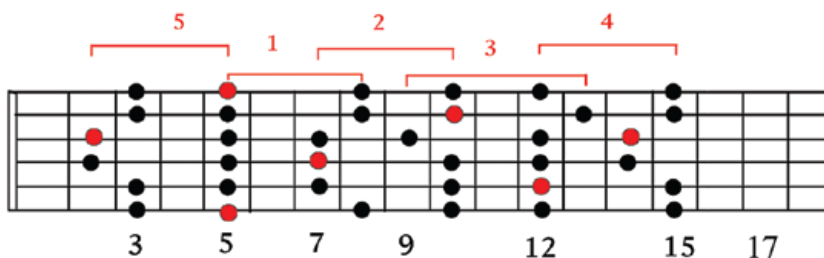
Pentatonic Scale Exercise - Position 5

Arrows show direction, numbers indicates fret, (2) indicates fingering.

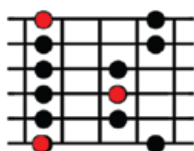
Lesson #6 > Pentatonic > Transposing Position Patterns



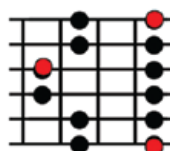
G Pentatonic – lowest position is Position 1, starting with Root on 3rd fret.



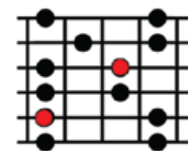
A Pentatonic – lowest position is Position 5, starting with 7th scale note on 3rd fret.



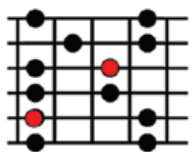
(3)
G Pentatonic
Lowest full pattern
Position 1



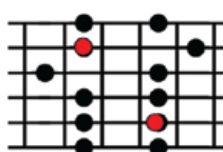
(3)
A Pentatonic
Lowest full pattern
Position 5



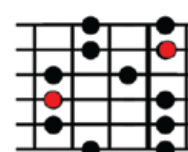
(3)
C Pentatonic
Lowest full pattern
Position 4 - 3rd fret



(1)
Bb Pentatonic
Lowest full pattern
Position 4 - 1st fret



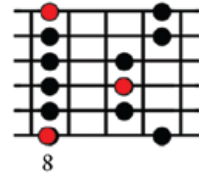
(3)
D Pentatonic
Lowest full pattern
Position 3



(3)
E Pentatonic
Lowest full pattern
Position 2

Lesson #6 > Major & Minor Pentatonics

C Pentatonic Scale -
Position 1



C 7th Jam

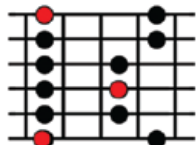
Three staves of guitar notation for a C7th jam. Each staff contains four measures of music. Above each measure is a guitar chord diagram. The first staff uses C7 chords. The second staff uses F9 chords for the first two measures and C7 chords for the last two. The third staff uses G9, F9, C7, C7, and G9 chords across its measures.

C minor Jam

Three staves of guitar notation for a C minor jam. Each staff contains four measures of music. Above each measure is a guitar chord diagram. The first staff uses Cm7 chords. The second staff uses Fm7 chords for the first two measures and Cm7 chords for the last two. The third staff uses G7(#9), Fm7, Cm7, Cm7, and G7(#9) chords across its measures.

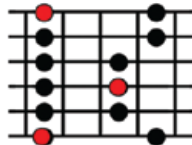
Improvise with the C pentatonic scale - position 1 at the 8th fret – over these charts.

Lesson #6 > Major & Minor Pentatonics > Using the Relative Minor



8

C Minor Pentatonic Position 1
Played in C at 8th Fret.



5

C Major Pentatonic Position 1
Played in A at 5th Fret.

You can see that the patterns are the same... you just move down the neck 3 frets to be playing in the minor position. Play both patterns against this C major progression. It will sound more bluesy played at the 8th fret. Moving down to the 5th fret will completely change the color of your solo... it might remind you a bit of the solos and fills used by The Eagles.

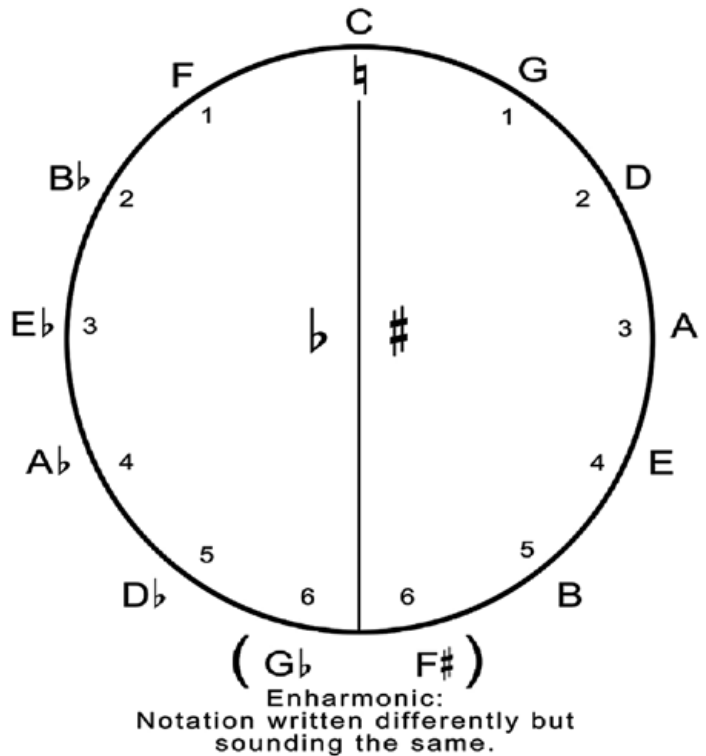
C major Jam

Lesson #6 > The Cycle of 5ths

Major Key Signatures

C		No sharps or flats
G		One sharp F#
D		Two sharps F# - C#
A		Three sharps F# - C# - G#
E		Four sharps F# - C# - G# - D#
B		Five sharps F# - C# - G# - D# - A#
F#		Six sharps F# - C# - G# - D# - A# - E#
F		One flat Bb
Bb		Two flats Bb - Eb
Eb		Three flats Bb - Eb - Ab
Ab		Four flats Bb - Eb - Ab - Db
Db		Five flats Bb - Eb - Ab - Db - Gb
Gb		Six flats Bb - Eb - Ab - Db - Gb - Cb

The Cycle of Keys
(The Cycle of Fifths)



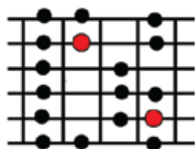
Moving clockwise takes us through the **Dominant Keys**.

Moving counter-clockwise takes us through the **Sub-Dominant Keys**

The Major and Relative Minor Keys

	C	Am		
F	Dm		F#	D#m
Bb	Gm		B	G#m
Eb	Cm		E	C#m
Ab	Fm		A	F#m
Db	Bbm		D	Bm
Gb	Ebm		G	Em

Lesson #6 > G Major Scale Exercise - 3rd Position



(1)

G Major Scale - 3rd Position

Arrows indicate starting note in each direction. () indicates finger.

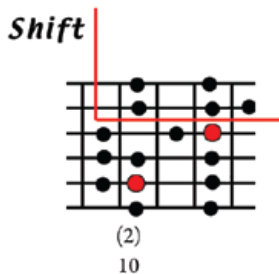
G Major Scale Exercise - 3rd Position



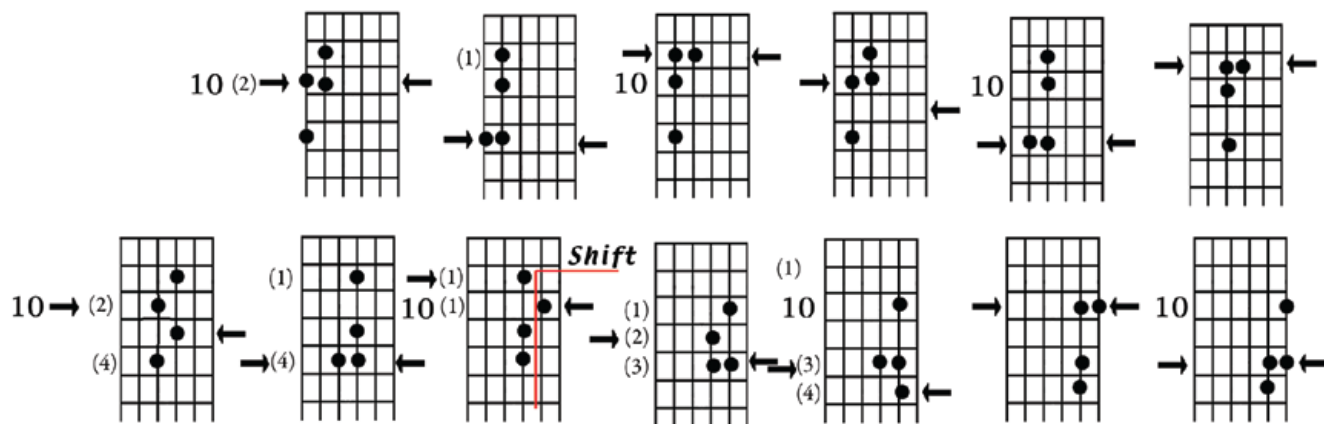
left hand fingering

The 3rd position of the G major scale starts on the 7th fret.
Learn to play the G scale at this position, then practice the 4 note exercise.

Lesson #6 > G Major Scale Exercise - 4th Position



G Major Scale - 4th Position

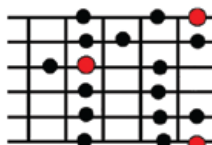


Arrows indicate starting note in each direction. () indicates finger.

G Major Scale Exercise - 4th Position

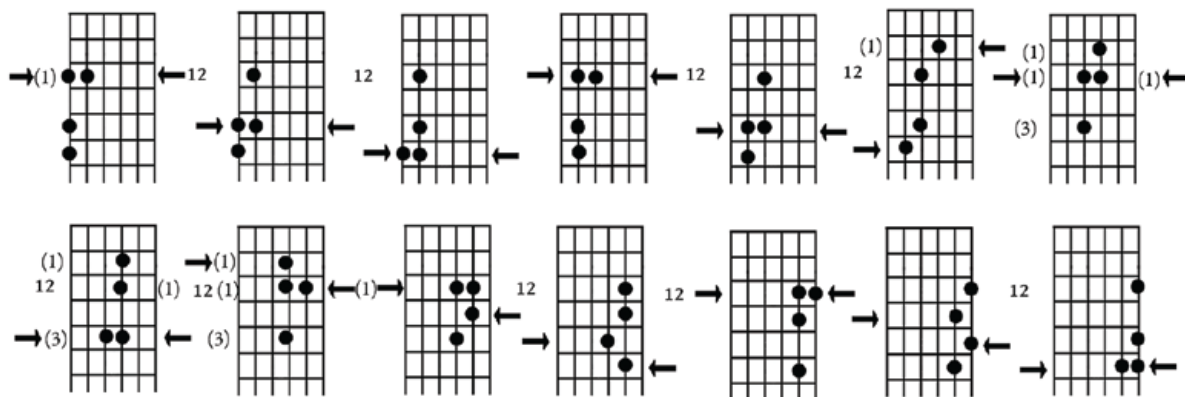
Lesson #6 > G Major Scale Exercise - 5th Position

T
 A
 B
 (1) (1)(1) (1)(3)



(1) (1)

G Major Scale - 5th Position



Arrows indicate starting note in each direction. () indicates finger.

G Major Scale Exercise - 5th Position



left hand fingering

Lesson #8 > Picking - Another Blue Monday

Another Blue Monday

Kal David & Lauri Bono

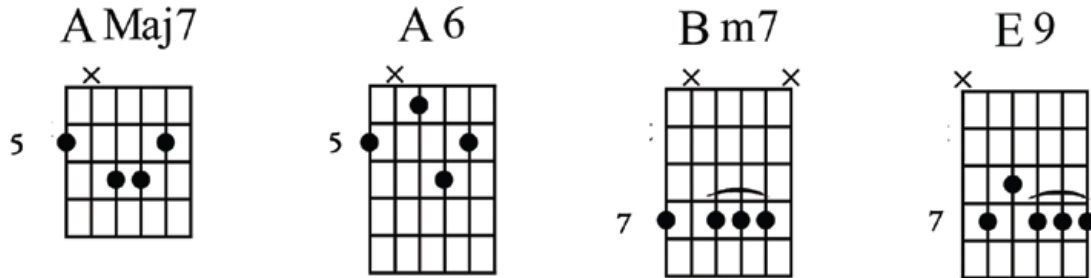
Moderate Shuffle ♩ = 134 (♩ ♩ ♩)

The tablature is presented in four systems, each with three staves (T, A, B) and a measure number at the beginning:

- System 1 (Measures 1-3):** Measure 1 starts with a 4/4 time signature. Notes include 0, 1, 2 on the bass strings and 0, 4, 5, 0 on the treble strings. Measure 2 continues with 0, 0, 2, 2, 0, 0, 1, 2, 2, 0. Measure 3 includes a tremolo (trm) section with notes 0, 1, 1, 2, 2, 0.
- System 2 (Measures 4-6):** Measure 4 starts with a measure number '4'. Notes include 0, 0, 7, 7, 5, 5, 6, 5, 6, 7, 7, 5, 5, 6, 5, 6, 7, 2, 2, 0. Measure 5 includes a tremolo (trm) section with notes 5, 5, 9, 5, 5. Measure 6 continues with 5, 5, 5, 5, 6, 7, 2, 0.
- System 3 (Measures 7-9):** Measure 7 starts with a measure number '7'. Notes include 0, 0, 1, 2, 2, 0, 0, 1, 9, 9, 9, 7, 8, 7, 8, 6, 7, 7, 11, 7, 7, 6. Measure 8 includes a tremolo (trm) section with notes 7, 8, 7, 8, 6, 7. Measure 9 continues with 7, 7, 6, 7, 6.
- System 4 (Measures 10-12):** Measure 10 starts with a measure number '10'. Notes include 5, 5, 5, 5, 2, 2, 0, 1, 4, 4, 3, 3, 2, 2, 0, 1. Measure 11 includes a tremolo (trm) section with notes 0, 1, 4, 4, 3, 3, 2, 2. Measure 12 continues with 0, 1, 2.

Jerry Reed called this picking style “Claw!” It’s not pure finger picking because you use a flat pick plus your 3rd, 4th and 5th fingers to pick out the ringing notes on the high strings.

Lesson #9 > Exercise 1 - Four Note Chords



Four Note Chord Exercise

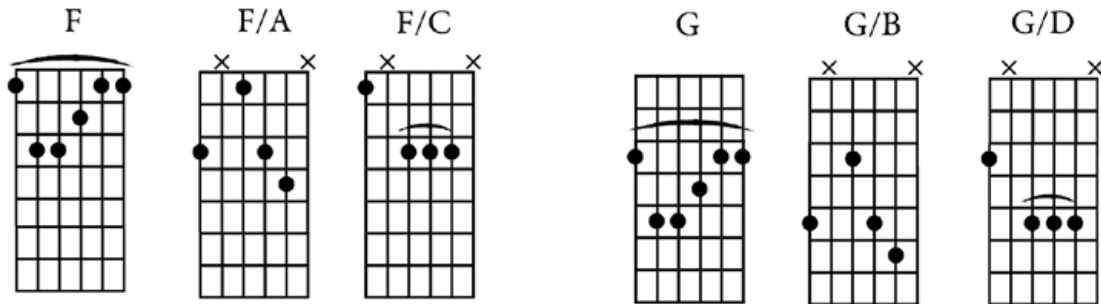
Handwritten musical notation for four rows of four-note chords, each row containing four measures:

- Row 1:** A Maj7, A6, B m7, E9
- Row 2:** Bb Maj7, Bb6, C m7, F9
- Row 3:** B Maj7, B6, C# m7, F#9
- Row 4:** C Maj7, C6, D m7, G9

Each measure contains a slash (/) indicating a chord change, and each row ends with a double bar line and a repeat sign (%).

continue, up neck and back.

Lesson #9 > Exercise 2 - Leading Bass Notes



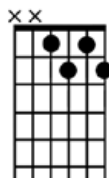
Leading Bass Note Exercise

The exercise is written in treble clef with a 4/4 time signature. It consists of five staves, each representing a different chord family. Each staff has three measures, with a slash in each measure indicating a whole note. The chords are:

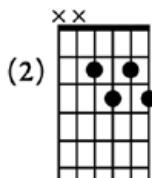
- Staff 1: F, F/A, F/C
- Staff 2: F#, F#/A#, F#/C#
- Staff 3: G, G/B, G/D
- Staff 4: G#, G#/C#, G#/D#
- Staff 5: A, A/C#, A/E

continue, up neck and back.

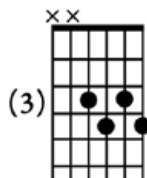
Lesson #9 > Exercise 3 > Diminished Chords



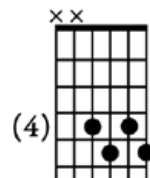
F#/Gb dim
C dim
A dim
D#/Eb dim



G dim
C#/Db dim
A#/Bb dim
E dim



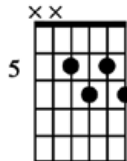
G#/Ab dim
D dim
B dim
F dim



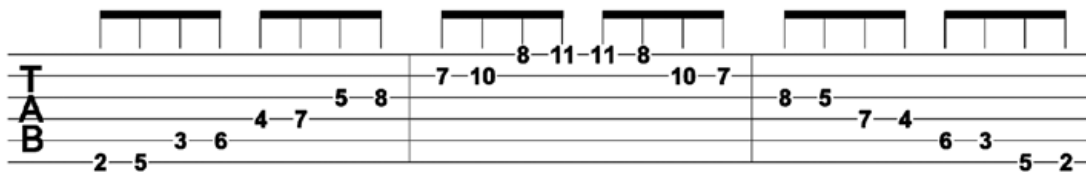
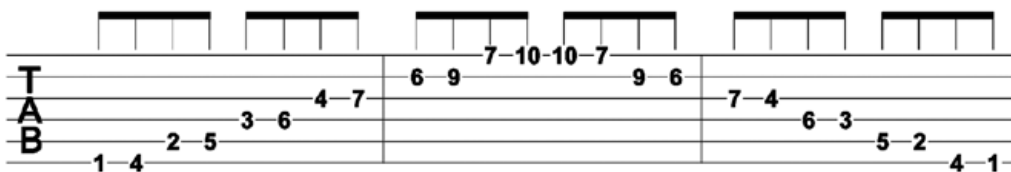
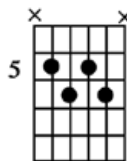
A dim
D#/Eb dim
C dim
F#/Gb dim

The diminished chord has only 4 notes, and can be named for any of the notes in the chord. The degree symbol (°) can be used to designate a diminished, and a degree symbol with a slash (ø) can represent a 1/2 dim. chord. Chords can be referred to by more than one name, for example Dm7b5 can also be called D 1/2 diminished, written D^ø

Bb[°]

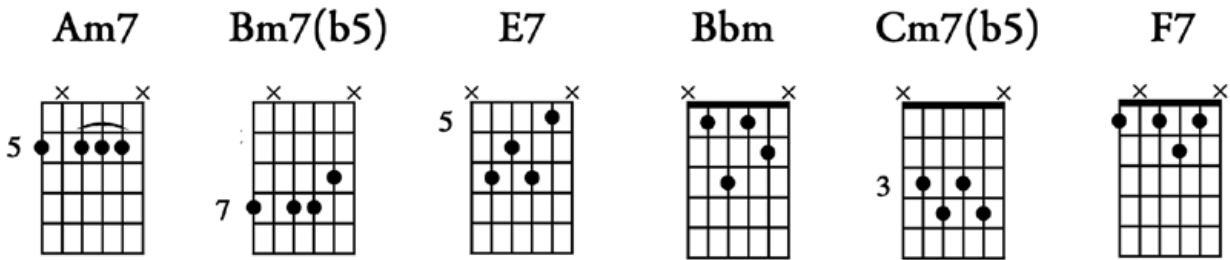


Dm7(b5) or D^ø



You can play a diminished scale up and down the neck when improvising over a diminished chord. There's a two fret jump when you go from the 4th string to the 5th... watch my demo on the dvd.

Lesson #9 > Exercise 4 > Minor Chords



Minor Chord Exercise

Line 1: A MIN, B M7(b5), E7

Line 2: B^b MIN, C M7(b5), F7

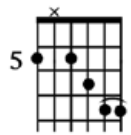
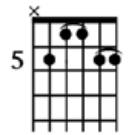
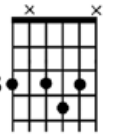
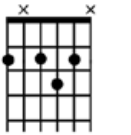
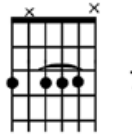
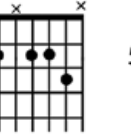
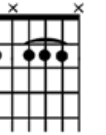
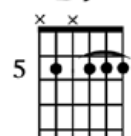
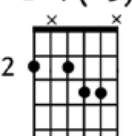
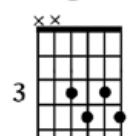
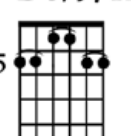
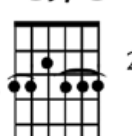
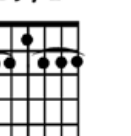

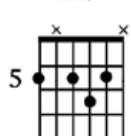
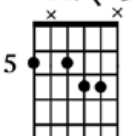
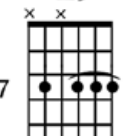
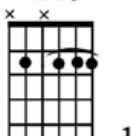
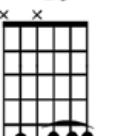
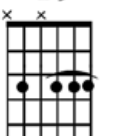
Line 3: B MIN7, C[#] M7(b5), F[#]7

Line 4: C MIN7, D M7(b5), G7

Line 5: C[#] MIN7, D[#] M7(b5), G[#]7

continue, up neck and back.

Lesson #10 > Hard Times

A13 	D6/9 	G7 	F#7 	Bm7 	Bbm7(#5) 	Am7 
D9 	F#7(#5) 	G#° 	D6/9/A 	C9/G 	B9/F# 	Bb9/F 
A7 	A7(#5) 	E9 	Eb9 	G9 	F9 	

HARD TIMES

RAY CHARLES



The musical notation for "Hard Times" by Ray Charles is presented in a single system with five staves. The first staff shows the key signature (one sharp, F#) and the time signature (4/4). The notation includes a melodic line with a diamond-shaped note on the first staff, followed by a series of chords indicated by slashes. The chords are: A13, D9, G7, F#7, Bm7, Bbm7(#5), Am7, D9, F#7(#5). The second staff continues with: G7, G#°, D6/A, C9/G, B9/F#, Bb9/F, A7, and a first/second ending box containing D9 and A7(#5). The third staff contains: D9, E9, Eb9, D9, G7, F#7, Bm7, and Bbm7(#5). The fourth staff contains: Am7, D9, F#7(#5), G7, G#°, D6/A, C9/G, B9/F#, Bb9/F, and A7. The fifth staff contains a first ending box with D9, G9, F9, Eb9, and a second ending box with D9, E, Eb, D, and a diamond-shaped note. The piece concludes with a "Rit." (Ritardando) marking.

Thanks...

Franklin Odel – I asked Franklin (and his group including Robin Teraoka and Damian Arciniega) at OverSight Design to work on my booklet; give it a design element to go with the lessons. I gave him the various pieces to be included and he created a better booklet; one that he says, “I would have killed for when I was in my 20s.” His vision made this project better.

Charles Sappington – He is known as a photographic artist and a man of many talents. Charles’ company, Onalimb Productions, took on my DVD project and immediately elevated my envisioned production values to new heights. Working very closely with Charles, I was able to put on video all that I had written for this series. His help along the way, his logic and genius problem solving, and sense of humor, made the production of this DVD series a pleasure.

Bob Zinner – Thanks for your friendship and for your musical contribution to this video. As always in the past, playing with you is a really good time.

Barry Baughn – As my former student, if anything I showed you inspired you and set you on a path to your musical destiny, then my dream is realized. Thanks for your help on this. Your playing improves every time I hear you.

Kim Scharnberg – I didn’t realize that when I asked for your help transcribing that I’d get some music lessons myself. Thanks for your help, your advice and your musical expertise.

Mike Ellis – It was you, my friend, who encouraged me to teach, and I discovered that when I teach, I learn. Thanks for all I have learned about what I know, and sometimes take for granted.

Jack Forchette – As my manager you kicked my butt to get this done, and as my friend, you kicked it harder. Thanks. I did it.

Lauri Bono – You are my partner in all my ventures and adventures. You helped me every step of the way in the creation of this instructional video. From the beginning, when I started my Master Classes in night clubs, which was your idea, to your encouraging me to teach my methods at the National Guitar Workshop, you have been helping me. You helped me with the editing of my text and with the look of the video. You were there to help me at the shoot which was long and difficult. For all your unselfish loving care and understanding, and the encouragement you always give, I dedicate this Blues Guitar Master Class Series to you.

Thank you all –

Kal David

If you have a question, please visit the Master Class Forum on my website, KalDavid.com