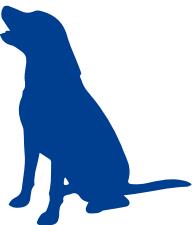


Blues Hound



Guitar Fam

Blues Hound



Guitar Fam

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Module 1 - Rhythm Blues Guitar

Introduction

Welcome to the Blues Hound. The blues is an incredible style of music, and if you understand how it works, it can boost your understanding of jazz, rock, metal, country, folk, and many other styles of music. I think the blues has historically gotten a bad rap for being a “simple” style of music to learn. In fact, it can be a pretty sophisticated hybrid between major and minor tonalities.

My goal for you throughout this course is not only to be able to play the blues but also to understand the nuts and bolts of how the blues works. That will enable you to do a couple of things. First, you will be in a great position to tackle any of the aforementioned styles you like. Second, you will be able to hear a blues song, solo, or lick and figure it out by ear.

It's a long road to get to where you can do that, but we will take it one progressive step at a time. Some of the topics we will cover to make this happen are blues rhythm guitar, dominant 7th chords, music theory, ear training, minor pentatonic scales, double stop licks, turnaround licks, B.B.'s box, major pentatonic scales, arpeggios, phrasing, articulations, blues chord progressions, and more. I know it's a lot to cover, but try to focus on the current assignment and don't worry about what you have to do down the road.

Here is an important point I'd like to drive home before we get started. It is better to have one minor pentatonic scale shape down and be able to create great music with it than it is to have all of the minor pentatonic scale shapes learned but sound like you are just running up and down scales. That's a trap that the majority of would-be blues guitarists get stuck in. Having said that, do your best to focus on the principles of how the blues works and then apply them to the first scale we address. If you can do that, it will be much easier to make great sounding music with the other scale shapes. It's a lot of work initially, but it's worth it.

As you progress through this course, it's critical to realize that you are the “Blues Hound.” You have to be responsible for your own musicianship and hunt down what you want to learn on the guitar. A great way to do this is to listen to A LOT of the blues. Pick out your favorite blues artists and listen listen listen. This will help you develop your blues vocabulary. As you gain more skills you will learn how to figure out what these artists are doing for yourself and why it sounds good. That's where the real magic happens.

Module 1 - Rhythm Blues Guitar

To help you with your listening, I've created a Spotify playlist of all the blues music I was listening to while writing and filming this course. It's a great place to start developing your ear and blues vocabulary. Here is the link to the playlist for you. <https://open.spotify.com/playlist/5DQYVZLbB0ArpAg2UNKfPI>

Of course, it will be important to apply everything you learn to music as you progress. Listening to playlists will help with this, but it's already built into the course in another way too. Many of the modules will present you with a rhythm guitar part to learn and then a solo to go along with it. You'll have jam tracks for each song so you can be the guitar player in the band. These jam tracks are available in multiple tempos, so you can pick the one that best suits your current skill level.

The ultimate goal of this course is for you to be able to play what you hear in your head. All the modules will give you tools to help you do this, but the ear training module is where things get serious. We will explore how to start hearing ideas in your head and translating them to the guitar. It takes a while to get proficient at this, but it's worth the effort. After all, total freedom is what we all want on the guitar, and this is how you ultimately get there.

Let's talk a little bit about practice before we get into the first module. You can make great progress with the blues by practicing 20-30 minutes per day, 4-6 days per week. Here is the catch. You have to be very consistent over a sustained period of time. By that, I mean six months to a year and a half. To get "good" at the blues you need to focus on it for a while and really saturate yourself in it.

A great thing to do right now is write down your commitment level and put it somewhere you can see it often. The refrigerator is a great spot. Do your best to stick to it and try not to evaluate your overall progress for at least six months. Getting good at a style like this takes time and commitment, but you can do it!

Okay, it's time to dig in. This first module is all about blues rhythm guitar. Make no mistake. This is the most important module in the entire course. If you get this down well now, all of the other lessons will be much easier for you. Please don't hesitate to send any questions you may have to support@guitarfam.com. We are here for you. If you feel like you need some direct feedback on your playing, you can send us a video for review.

Let's get into it!
Nate

Module 1 - Rhythm Blues Guitar

Key of A Blues

A Major Scale

1A 2B 3C# 4D 5E 6F# 7G#

Chords in the Key of A Major

1AM 2Bm 3C#m 4DM 5EM 6F#m 7G#dim

The Key of A Major With Roman Numerals

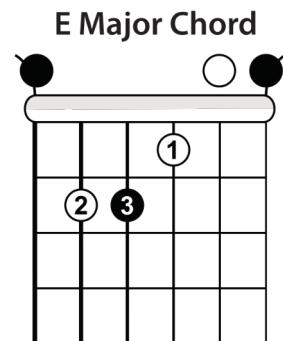
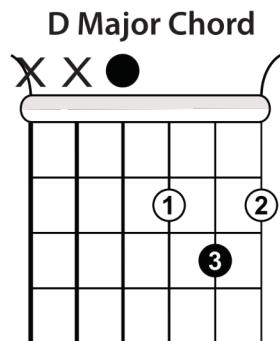
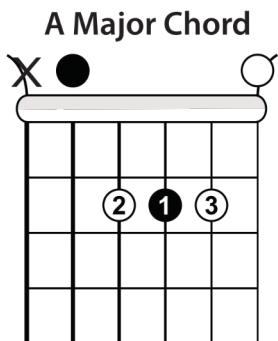
IA iiB iiiC# IVD VE viF# vii^oG#

The Key of A Major - 1, 4 and 5

IAM iiBm iiiC#m IVDM VEM viF#m vii^oG#dim

Module 1 - Rhythm Blues Guitar

Standard 12-Bar Blues Progression



Standard 12-Bar Blues Progression

I A

IV D

I A

VE

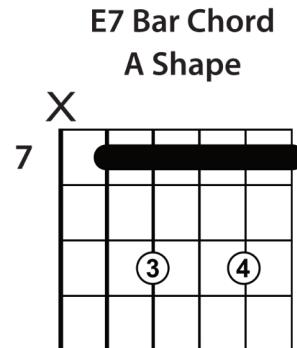
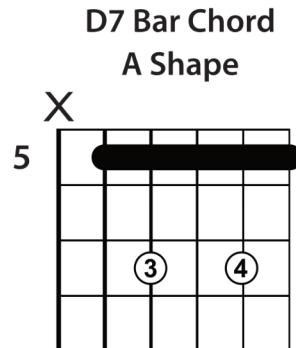
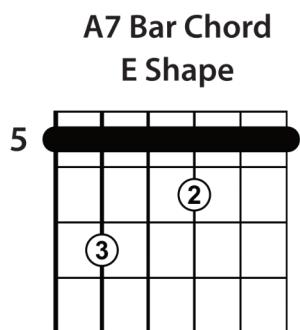
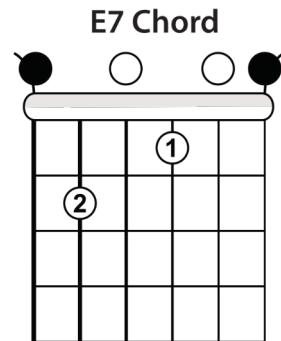
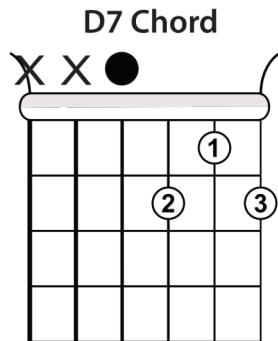
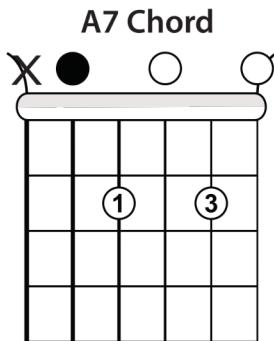
IV D

IA

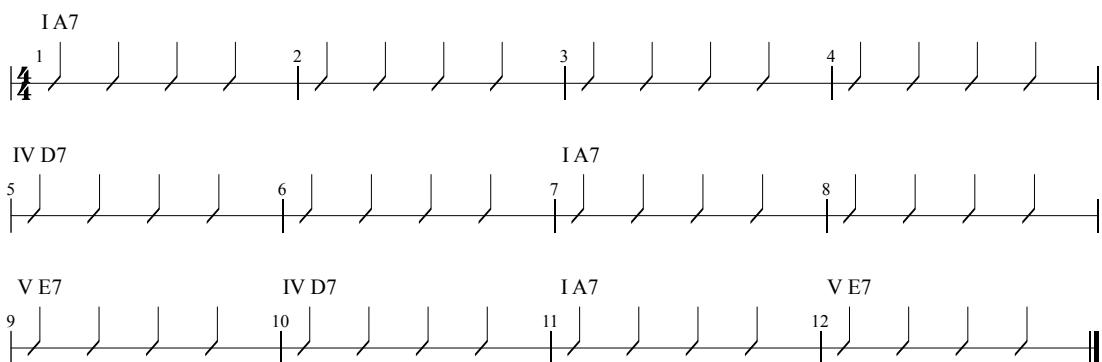
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Module 1 - Rhythm Blues Guitar

Dominant 7th Chords



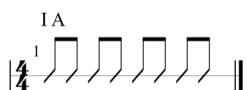
Standard 12-Bar Blues Progression With Dominant 7th Chords



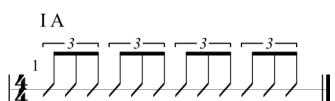
Module 1 - Rhythm Blues Guitar

Developing a Swing Feel

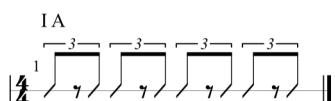
Non-Swung 8th Notes



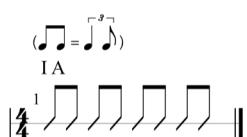
Triplets



Middle Triplet Missing (Swing Feel)



Swung 8th Notes



Module 1 - Rhythm Blues Guitar

Blues Guitar Riff 1

12-Bar Blues Riff 1

IA

1 2 3 4

T
A
B

IV D

5 6 7 8

IA

VE

IV D

10 11 12

IA

VE

9

10 11 12

VE

Module 1 - Rhythm Blues Guitar

12-Bar Blues Riff 1 Swung

( = 

I A



IV D

I A

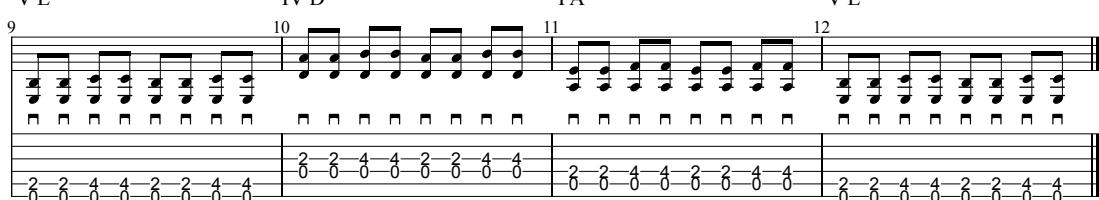


V E

IV D

I A

VE



Module 1 - Rhythm Blues Guitar

12-Bar Blues Riff 1 Swung & Muted

A handwritten musical score for guitar, featuring two staves. The top staff uses a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes performance markings such as eighth-note triplets (indicated by a bracket over three notes) and grace notes (indicated by a small 'g' before a note). The bottom staff is a standard six-string guitar tablature. Measures are numbered 1 through 12. The score includes sections labeled I A, IV D, and V E, with measure 10 starting a new section. Measure 12 ends the piece.

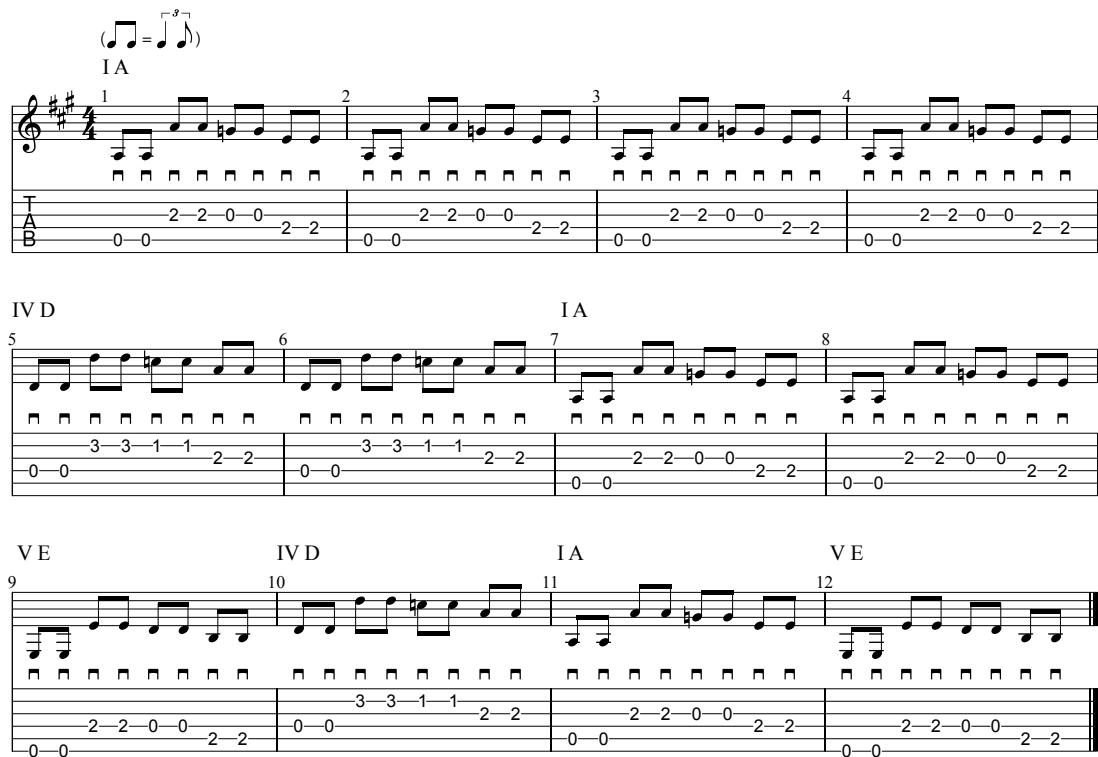
Module 1 - Rhythm Blues Guitar

Blues Guitar Riff 2

12-Bar Blues Riff 2 Swung

( = 

IA



IV D

IA

VE

IV D

IA

VE

Module 1 - Rhythm Blues Guitar

12-Bar Blues Riff 2 Swung & Muted

()

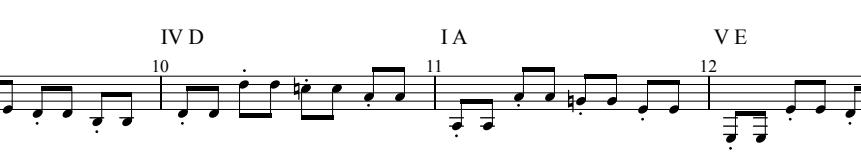
I A



IV D **I A**



V E **IV D** **I A** **V E**



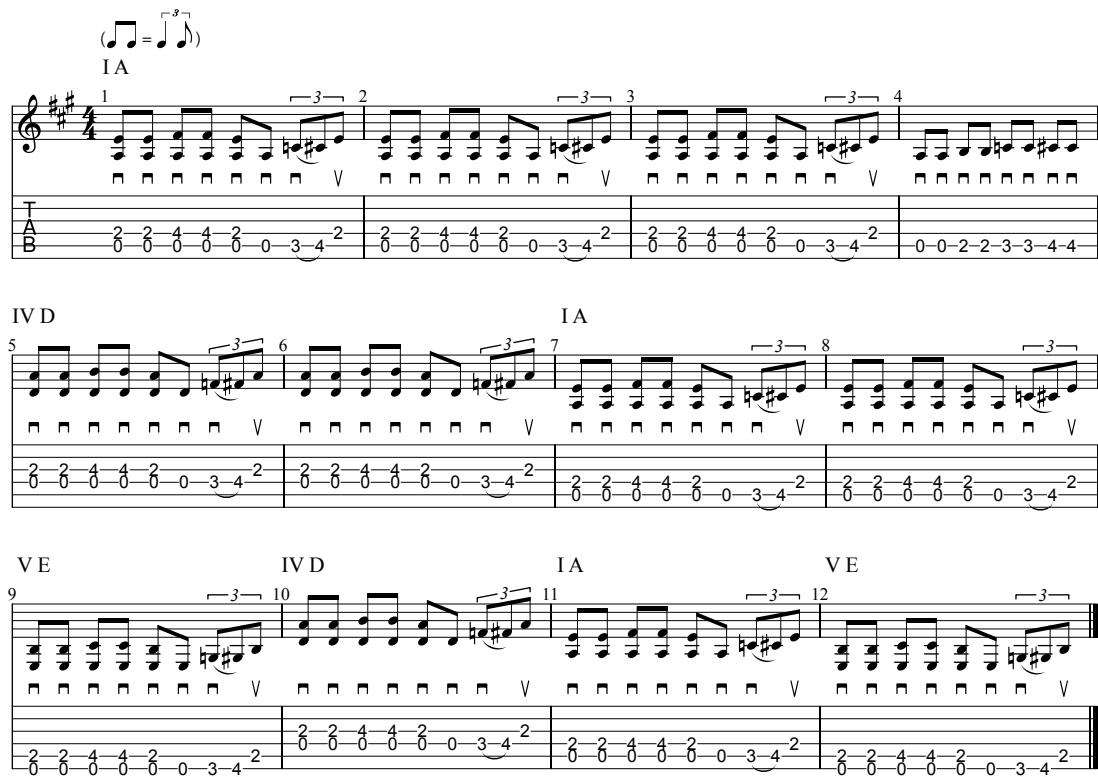
Module 1 - Rhythm Blues Guitar

Blues Guitar Riff 3

12-Bar Blues Riff 3 Swung

( = 

IA



1 2 3 4

V

A
B

2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 0 0 2 2 3 3 4 4

IV D

5 6 7 8 9

V

3 3 4 4 2 0 3 4 2 | 3 3 4 4 2 0 3 4 2 | 3 3 4 4 2 0 3 4 2 | 3 3 4 4 2 0 3 4 2

IA

V E

10 11 12

V

2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2

VE

IV D

10 11 12

V

2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2

IA

V E

11 12

V

2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2 | 2 2 4 4 2 0 0 3 4 2

Module 1 - Rhythm Blues Guitar

12-Bar Blues Riff 3 Swung & Muted

Sheet music for guitar with three staves. The top staff shows measures 1-4 in 4/4 time with a key signature of two sharps. The middle staff shows measures 5-8 in 4/4 time with a key signature of one sharp. The bottom staff shows measures 9-12 in 4/4 time with a key signature of one sharp. The music includes various note heads, stems, and rests, with some notes grouped by brackets. Fingerings like '3' and '4' are indicated above certain notes. Measures are labeled with Roman numerals and letters: IA, IV D, IA, VE, IV D, IA, VE. Measures 10-12 are preceded by a bracket under the first measure of each group.

Module 1 - Rhythm Blues Guitar

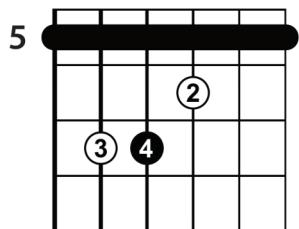
Notes:

Module 2 - Blues Inflections

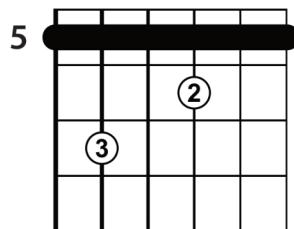
The Minor Pentatonic Fragment

E Chord Shapes

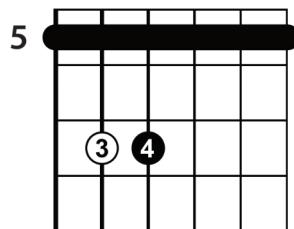
A Major Bar Chord
E Shape



A7 Bar Chord
E Shape

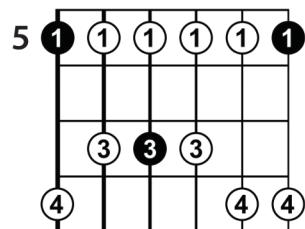


A Minor Bar Chord
E Minor Shape

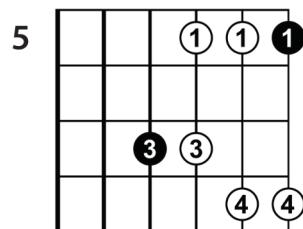


6 1 Minor Pentatonic Scale & Fragment

A Minor Pentatonic
6th String Root
1st Finger Starting



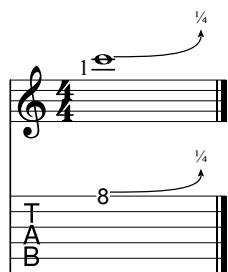
A Minor Pentatonic
Fragment



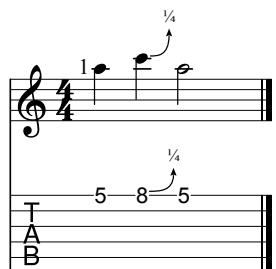
Module 2 - Blues Inflections

Quarter-Step Bends

Quarter-Step Bend



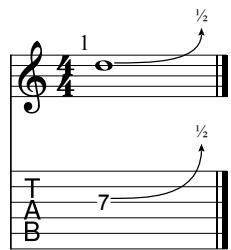
Quarter-Step Bend Lick



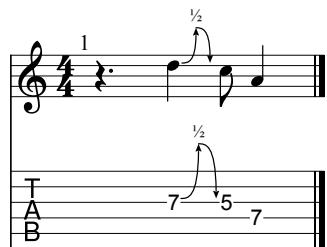
Module 2 - Blues Inflections

Half-Step Bends

Half-Step Bend



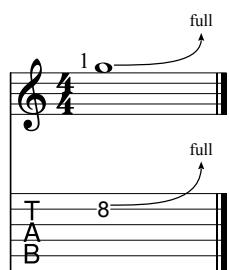
Half-Step Bend Lick



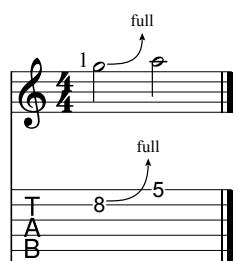
Module 2 - Blues Inflections

Full-Step Bends

Full-Step Bend



Full-Step Bend Lick



Module 2 - Blues Inflections

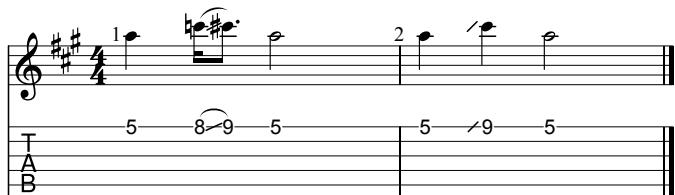
Sliding

Sliding



Musical notation for Sliding Lick #1. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The first measure has a grace note (1) followed by a note (2) with a grace note above it. The second measure has a grace note (8) followed by a note (9). The bottom staff shows a guitar neck with three strings labeled T, A, and B. Fret markings indicate a slide from 5 to 9 on the A string.

Sliding Lick #1



Musical notation for Sliding Lick #1. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The first measure has a note (1), a grace note (2), and a note (3). The second measure has a note (2), a grace note (3), and a note (4). The bottom staff shows a guitar neck with three strings labeled T, A, and B. Fret markings indicate slides from 5 to 9 to 5 on the A string, and from 5 to 9 to 5 on the B string.

Sliding Lick #2

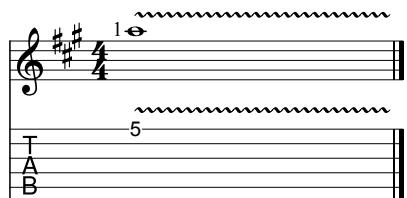


Musical notation for Sliding Lick #2. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. The first measure has a grace note (1), a note (2), and a grace note (3). The second measure has a grace note (2), a note (3), and a note (4). The bottom staff shows a guitar neck with three strings labeled T, A, and B. Fret markings indicate slides from 7 to 6 to 7 on the A string, and from 7 to 6 to 7 on the B string.

Module 2 - Blues Inflections

Vibrato

Vibrato



Vibrato Lick #1

A musical staff in G major (one sharp) and common time (4/4). It shows a blues-style lick starting at the 5th fret of the 6th string, moving up to the 8th fret, then back down to the 5th fret, and finally up to the 8th fret again. The 8th fret is marked with '(5)'. Below the staff is a guitar neck diagram with three frets labeled T, A, and B.

Vibrato Lick #2

A musical staff in G major (one sharp) and common time (4/4). It shows a blues-style lick starting at the 7th fret of the 6th string, moving up to the 5th fret, then down to the 7th fret, and finally up to the 5th fret again. The 5th fret is marked with '(7)'. Below the staff is a guitar neck diagram with three frets labeled T, A, and B.

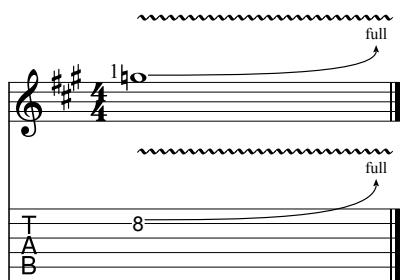
Vibrato Lick #3

A musical staff in G major (one sharp) and common time (4/4). It shows a blues-style lick starting at the 8th fret of the 6th string, moving down to the 8th fret of the 5th string, then up to the 8th fret of the 6th string again, and finally down to the 5th fret of the 6th string. The 5th fret is marked with '(5)'. Below the staff is a guitar neck diagram with three frets labeled T, A, and B.

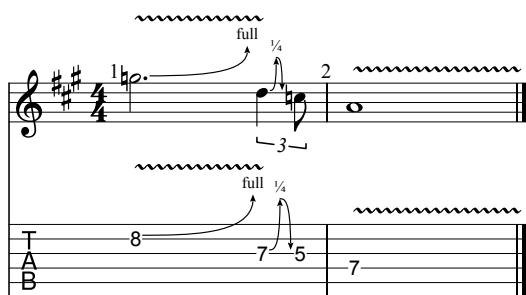
Module 2 - Blues Inflections

Bending With Vibrato

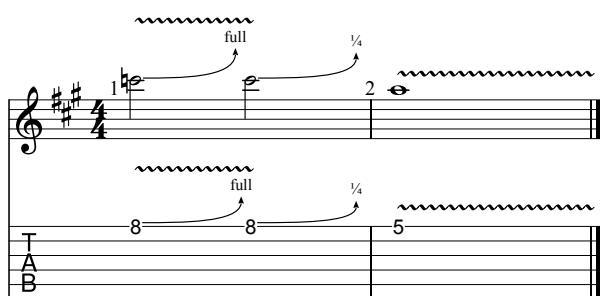
Bending With Vibrato



Bending With Vibrato Lick #1



Bending With Vibrato Lick #2



Module 2 - Blues Inflections

Notes:

Module 3 - Start Jamming & Improvising

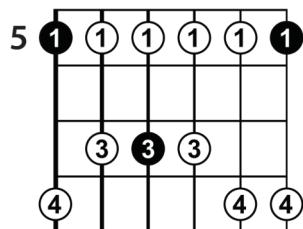
The Minor Pentatonic Fragment

6 1 Minor Pentatonic Scale & Fragment

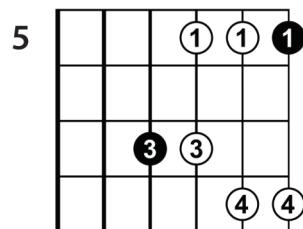
A Minor Pentatonic

6th String Root

1st Finger Starting



A Minor Pentatonic
Fragment



Module 3 - Start Jamming & Improvising

Reactive Playing

Reactive playing is simple in theory, but it can seem pretty complicated in the moment. All you have to do is pull up the 12-Bar Blues jam track and play a note out of the A minor pentatonic scale fragment we've been working with. Now just listen and react as the chords in the jam track go by. Do you like the way the note you are playing sounds? If so, that's great. If not, get off of that note and move to another one. That's it!

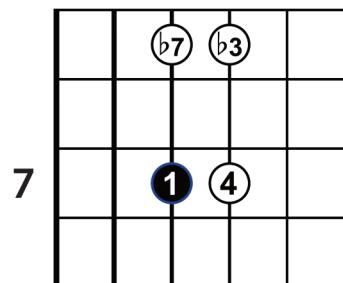
The tricky part is that the sound of the note you play will change as the chords change. That means that you have to actively use your ear to react quickly to the sounds you hear. This can be challenging and unnerving at first, but you will get used to it over time. The main thing is to just jump in and start doing it.

Later on we will learn some more concrete tools for improvising and soloing, but reactive playing will always be a part of your arsenal. Make this a regular part of your practice routine for now.

Module 3 - Start Jamming & Improvising

B.B's Box

B.B.'s Box (A Minor)
With Scale Degrees

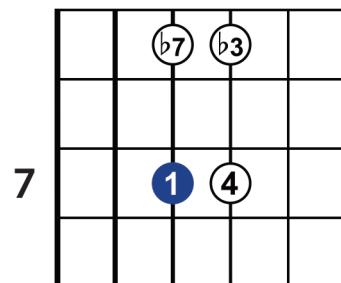


Module 3 - Start Jamming & Improvising

Playing Over the 1 Chord

B.B.'s Box (A Minor)

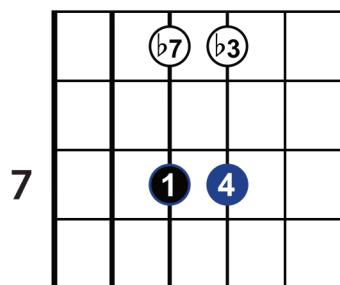
Root Note of the 1



Module 3 - Start Jamming & Improvising

Playing Over the 4 Chord

B.B.'s Box (A Minor)
Root Note of the 4

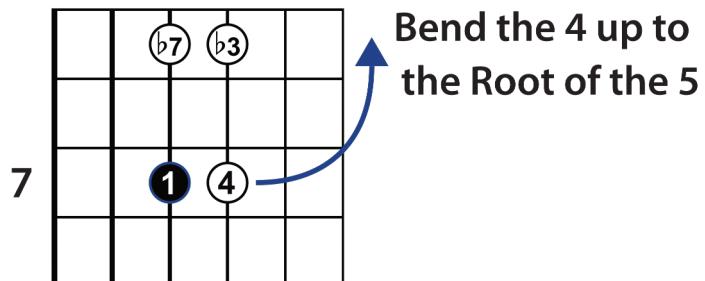


Module 3 - Start Jamming & Improvising

Playing Over the 5 Chord

B.B.'s Box (A Minor)

Root Note of the 5



Module 3 - Start Jamming & Improvising

How to Jam With Other People

Learning how to jam with other people can be scary. Where do you even start? There are a couple of tools that you can use to get the ball rolling. The first thing you need to know is what key you are in. Once you know that, you can use a minor pentatonic scale fragment to do some reactive playing. This is enough to get you started. The main thing is to jump in and just do your best. Most people will be kind and willing to give you some pointers.

The second tool you have is B.B.'s Box. Do your best to use the box to mix things up and choose your notes over the chords as they go by. Throughout the rest of this course, we will look at other ways to improvise and jam with people, but these two tools are more than enough to get you started for now.

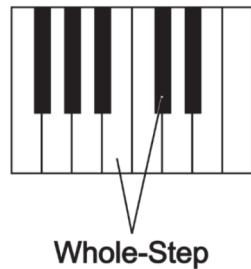
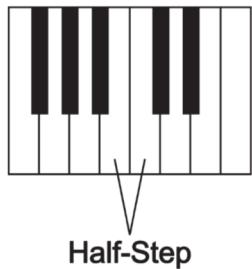
Module 3 - Start Jamming & Improvising

Notes:

Module 4 - Blues Music Theory

The Major Scale

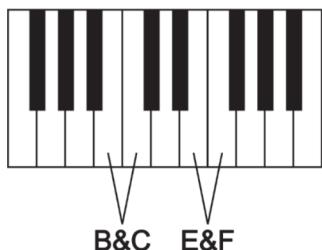
Half-Steps & Whole-Steps



The Major Scale Formula

W W H W W W H

The BC & EF Rule



A B C D E F G A
W H W W H W W

The C Major Scale

1C 2D 3E 4F 5G 6A 7B

Module 4 - Blues Music Theory

The Major Key Codec

1CM 2Dm 3Em 4FM 5GM 6Am 7B°
 1GM 2Am 3Bm 4CM 5DM 6Em 7F♯°
 1DM 2Em 3F♯m 4GM 5AM 6Bm 7C♯°
 1AM 2Bm 3C♯m 4DM 5EM 6F♯m 7G♯°
 1EM 2F♯m 3G♯m 4AM 5BM 6C♯m 7D♯°
 1BM 2C♯m 3D♯m 4EM 5F♯M 6G♯m 7A♯°
 1F♯M 2G♯m 3A♯m 4BM 5C♯M 6D♯m 7E♯°
 1C♯M 2D♯m 3E♯m 4F♯M 5G♯M 6A♯m 7B♯°

 1FM 2Gm 3Am 4B♭M 5CM 6Dm 7E°
 1B♭M 2Cm 3Em 4E♭M 5FM 6Gm 7A°
 1E♭M 2Fm 3Gm 4A♭M 5B♭M 6Cm 7D°
 1A♭M 2B♭m 3Cm 4D♭M 5E♭M 6Fm 7G°
 1D♭M 2E♭m 3Fm 4G♭M 5A♭M 6B♭m 7C°
 1G♭M 2A♭m 3B♭m 4C♭M 5D♭M 6E♭m 7F°
 1C♭M 2D♭m 3E♭m 4F♭M 5G♭M 6A♭m 7B♭°

Module 4 - Blues Music Theory

Building Major Scales

The A Major Scale

1A 2B 3C# 4D 5E 6F# 7G#

The E Major Scale

1E 2F# 3G# 4A 5B 6C# 7D#

Chords In Major Keys

Key of C Major

1CM 2Dm 3Em 4FM 5GM 6Am 7Bdim

Major Chords in C

1CM 2Dm 3Em 4FM 5GM 6Am 7Bdim

Minor Chords in C

1CM 2Dm 3Em 4FM 5GM 6Am 7Bdim

Module 4 - Blues Music Theory

1-4-5 Progressions

1-4-5 In A Blues

1AM 2Bm 3C#m 4DM 5EM 6F#m 7G#dim

1-4-5 In C Blues

1CM 2Dm 3Em 4FM 5GM 6Am 7Bdim

The Natural Minor Scale

C Major Scale With 3, 6 & 7 Highlighted

1C 2D 3E 4F 5G 6A 7B

C Natural Minor Scale (Lowered 3, 6 & 7)

1C 2D 3E♭ 4F 5G 6A♭ 7B♭

Module 4 - Blues Music Theory

A Major Scale With 3, 6 & 7 Highlighted

1A 2B **3C#** 4D 5E **6F#** **7G#**

A Natural Minor Scale (Lowered 3, 6 & 7)

1A 2B 3C 4D 5E 6F 7G

The Minor Pentatonic Scale

A Major Scale

1A 2B 3C# 4D 5E 6F# 7G#

A Minor Scale (Lowered 3, 6 & 7)

1A 2B 3C 4D 5E 6F 7G

A Minor Scale With 2 & 6 Highlighted

1A **2B** 3C 4D 5E **6F** 7G

A Minor Pentatonic Scale (2 & 6 Removed)

1A 3C 4D 5E 7G

Module 4 - Blues Music Theory

C Major Scale

1C 2D 3E 4F 5G 6A 7B

C Minor Scale (Lowered 3, 6 & 7)

1C 2D 3E♭ 4F 5G 6A♭ 7B♭

C Minor Scale With 2 & 6 Highlighted

1C **2D** 3E♭ 4F 5G **6A♭** 7B♭

C Minor Pentatonic Scale (2 & 6 Removed)

1C 3E♭ 4F 5G 7B♭

The Blues Scale

A Minor Pentatonic Scale

1A 3C 4D 5E 7G

A Blues Scale (Add a Flat 5)

1A 2B 3C 4D ♭5E♭ 5E 7G

Module 4 - Blues Music Theory

C Minor Pentatonic Scale

1C 3E♭ 4F 5G 7B♭

C Blues Scale (Add a Flat 5)

1C 3E♭ 4F ♭5G♭ 5G 7B♭

Major Chord Theory

A Major Scale 1, 3 & 5 Highlighted

1A 2B 3C# 4D 5E 6F# 7G#

A Major Chord

1A 3C# 5E

C Major Scale 1, 3 & 5 Highlighted

1C 2D 3E 4F 5G 6A 7B

C Major Chord

1C 3E 5G

Module 4 - Blues Music Theory

Minor Chord Theory

A Major Chord With 3rd Highlighted

1A 3C# 5E

A Minor Chord

1A 3C 5E

C Major Chord With 3rd Highlighted

1C 3E 5G

C Minor Chord

1C 3E♭ 5G

Module 4 - Blues Music Theory

Major 7th Chords

A Major Scale 1, 3, 5 & 7 Highlighted

1A 2B 3C# 4D 5E 6F# 7G#

A Major 7 Chord

1A 3C# 5E 7G#

C Major Scale 1, 3, 5 & 7 Highlighted

1C 2D 3E 4F 5G 6A 7B

C Major 7 Chord

1C 3E 5G 7B

Module 4 - Blues Music Theory

Dominant 7th Chords

A Major 7 Chord With 7th Highlighted

1A 3C# 5E 7G#

A Dominant 7th Chord With Lowered 7th

1A 3C# 5E 7G

C Major 7 Chord With 7th Highlighted

1C 3E 5G 7B

C Dominant 7th Chord With Lowered 7th

1C 3E 5G 7B♭

Module 4 - Blues Music Theory

Minor 7th Chords

A Dominant 7th Chord With 3rd Highlighted

1A 3C# 5E 7G

A Minor 7th Chord (Lowered 3rd)

1A 3C 5E 7G

C Dominant 7th Chord With 3rd Highlighted

1C 3E 5G 7B♭

C Minor 7th Chord (Lowered 3rd)

1C 3E♭ 5G 7B♭

Module 4 - Blues Music Theory

Notes:

Module 5 - Foundational Blues Guitar Solo

Foundational Blues Guitar Solo

The sheet music consists of three staves of blues guitar notation in G major, 4/4 time. The top staff starts with a 16th-note pickup followed by eighth-note pairs. The middle staff continues with eighth-note pairs and grace notes. The bottom staff features a mix of eighth-note pairs and sixteenth-note patterns. Various performance techniques like 'full' and 'half' bends are indicated with arrows.

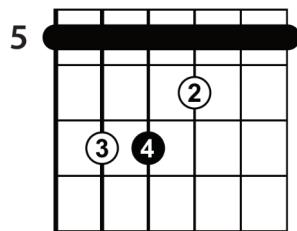
Module 5 - Foundational Blues Guitar Solo

Notes:

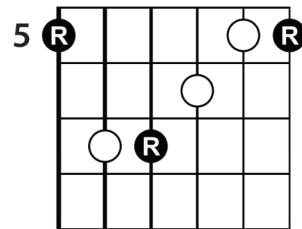
Module 6 - Playing Over Blues Chord Changes

Roots of the 1 Chord

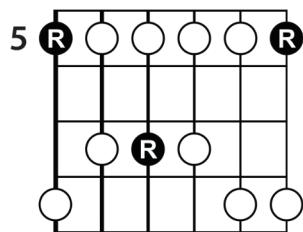
A Major Bar Chord
E Shape



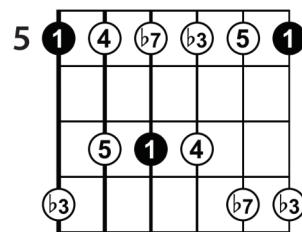
A Major Bar Chord
E Shape Root Notes



A Minor Pentatonic
Roots of the I A Chord

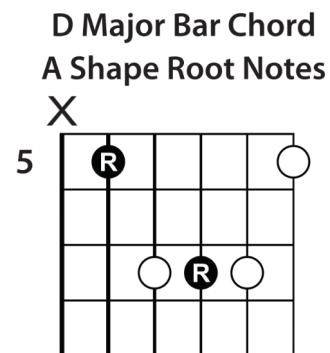
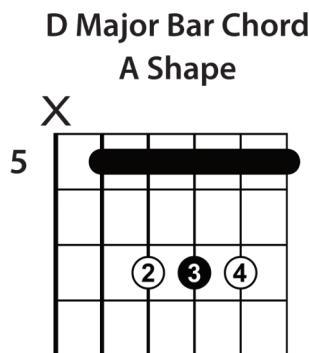


A Minor Pentatonic
With Scale Degrees

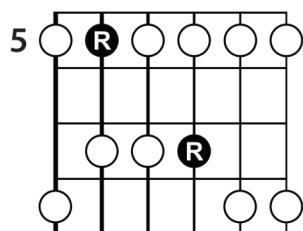


Module 6 - Playing Over Blues Chord Changes

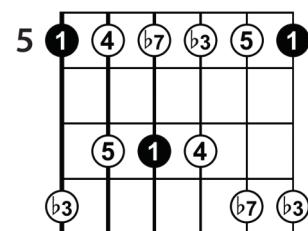
Roots of the 4 Chord



A Minor Pentatonic
Roots of the IV D Chord



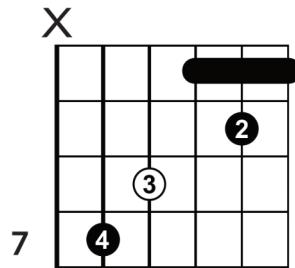
A Minor Pentatonic
With Scale Degrees



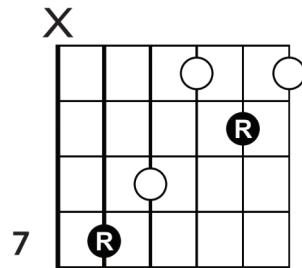
Module 6 - Playing Over Blues Chord Changes

Roots of the 5 Chord

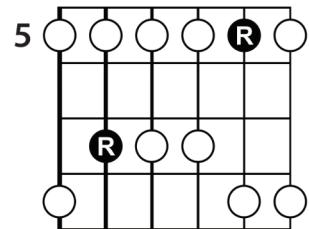
E Major Bar Chord
C Shape



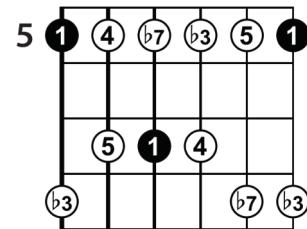
E Major Bar Chord
C Shape



A Minor Pentatonic
Roots of the V D Chord



A Minor Pentatonic
With Scale Degrees



Module 6 - Playing Over Blues Chord Changes

Easy 1-4-5 Roots Solo

The tablature consists of three staves of sixteenth-note patterns. The first staff starts with a measure of two eighth notes followed by a sixteenth-note triplet. Measures 2 through 4 show a repeating pattern of eighth-note pairs. Measure 5 begins with a sixteenth-note triplet. The second staff starts with a measure of two eighth notes followed by a sixteenth-note triplet. Measures 2 through 4 show a repeating pattern of eighth-note pairs. Measure 5 begins with a sixteenth-note triplet. The third staff starts with a measure of two eighth notes followed by a sixteenth-note triplet. Measures 2 through 4 show a repeating pattern of eighth-note pairs. Measure 5 begins with a sixteenth-note triplet.

1 (Measure 1) 2 (Measure 2) 3 (Measure 3) 4 (Measure 4)

IV D (Measure 5) 6 (Measure 6) 7 (Measure 7) 8 (Measure 8)

V E (Measure 9) 10 (Measure 10) 11 (Measure 11) 12 (Measure 12)

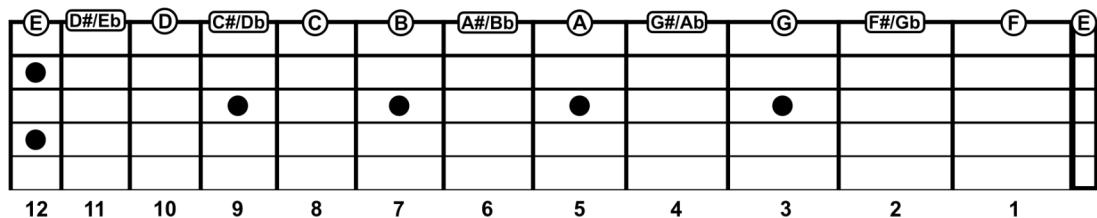
IA (Measure 1) 5 (Measure 2) 5 (Measure 3) 5 (Measure 4)

T A B (Measure 5) 7 (Measure 6) 5 (Measure 7) 7 (Measure 8)

5 (Measure 9) 7 (Measure 10) 5 (Measure 11) 7 (Measure 12)

Module 6 - Playing Over Blues Chord Changes

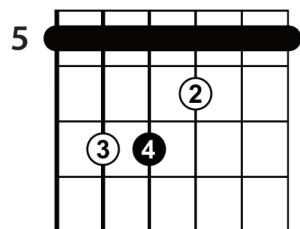
Movability



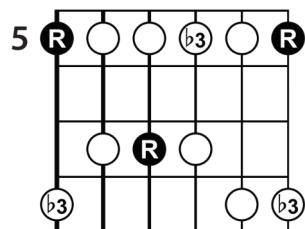
Module 6 - Playing Over Blues Chord Changes

Playing Over the 1 Chord

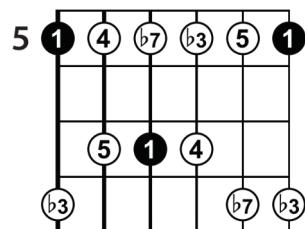
A Major Bar Chord
E Shape



A Minor Pent Scale
Roots & \flat 3rds
of the I A Chord



A Minor Pentatonic
With Scale Degrees



Lick Over the 1 Chord

1 A

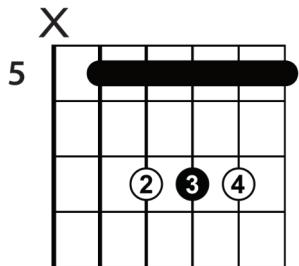
1/4

5 8 5 1/4

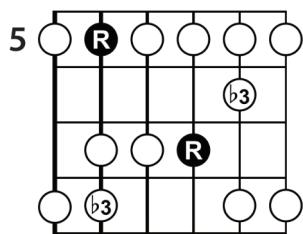
Module 6 - Playing Over Blues Chord Changes

Playing Over the 4 Chord

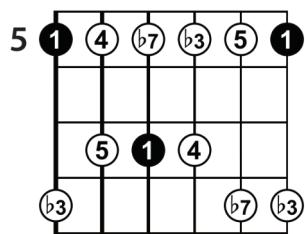
D Major Bar Chord
A Shape



A Minor Pent Scale
Roots & \flat 3rds
of the IV D Chord



A Minor Pentatonic
With Scale Degrees

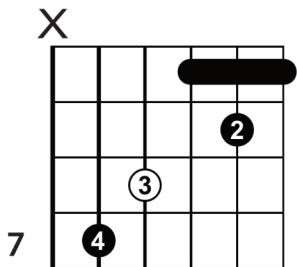


Lick Over the 4 Chord

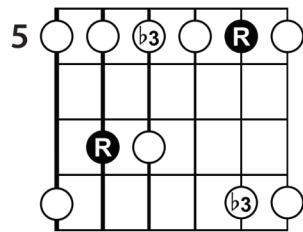
Module 6 - Playing Over Blues Chord Changes

Playing Over the 5 Chord

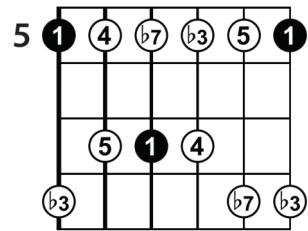
E Major Bar Chord
C Shape



A Minor Pent Scale
Roots & \flat 3rds
of the V E Chord



A Minor Pentatonic
With Scale Degrees



Lick Over the 5 Chord

Module 6 - Playing Over Blues Chord Changes

1-4-5 Solo Bends

The image shows three lines of guitar tablature, each consisting of six horizontal staff lines. The top line represents the treble clef (G) staff, the middle line represents the bass clef (F) staff, and the bottom line represents the bass clef (F) staff. The first measure starts with a pick stroke on the 1st string at the 5th fret, followed by a bend up to the 8th fret. The second measure begins with a note at the 2nd fret, followed by a wavy line indicating a sustained note. The third measure starts with a note at the 3rd fret, followed by a bend up to the 5th fret. The fourth measure begins with a note at the 4th fret, followed by a wavy line indicating a sustained note. The fifth measure starts with a note at the 5th fret, followed by a bend up to the 8th fret. The sixth measure starts with a note at the 7th fret, followed by a bend up to the 5th fret. The seventh measure starts with a note at the 7th fret, followed by a wavy line indicating a sustained note. The eighth measure starts with a note at the 5th fret, followed by a bend up to the 8th fret. The ninth measure starts with a note at the 6th fret, followed by a bend up to the 5th fret. The tenth measure starts with a note at the 7th fret, followed by a wavy line indicating a sustained note. The eleventh measure starts with a note at the 7th fret, followed by a bend up to the 5th fret. The twelfth measure starts with a note at the 5th fret, followed by a bend up to the 8th fret.

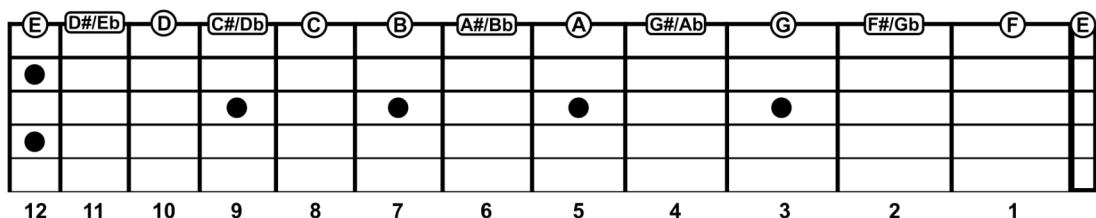
Module 6 - Playing Over Blues Chord Changes

1-4-5 Solo Slides

The image shows three staves of blues guitar sheet music. The top staff is in G major (one sharp) and starts with a measure labeled 'IA'. It features a sixteenth-note pattern followed by a slide from the 5th to the 3rd string. The middle staff is in D major (no sharps or flats) and starts with a measure labeled 'IV D'. It includes a slide from the 7th to the 6th string. The bottom staff is in E major (two sharps) and starts with a measure labeled 'VE'. It features a slide from the 5th to the 3rd string. Each staff has a corresponding tablature below it, showing the fingerings for each note and slide.

Module 6 - Playing Over Blues Chord Changes

Solo Movability



Improvising Your Own Solos

Playing over chord changes is a very thick topic that can take years to develop. However, the point of learning to play over chord changes in this module is to keep things very simple and start choosing the notes you play over the chords being played in a rudimentary way.

Keeping it simple like this will help you from getting overwhelmed while pushing you toward thinking about the notes you are choosing to play out of the minor pentatonic scale. For now, just try to hit a root note of the chord that is currently being played in the 12-bar blues progression. We will add to this idea and grow your improvisation skills as we move forward.

Module 6 - Playing Over Blues Chord Changes

Notes:

Module 7 - Quick-Change Blues & Turnarounds

Move the Blues Riff

Blues Riff Starting on the E Shape

The musical score consists of three staves. The top staff shows a treble clef, a key signature of two sharps, and a 4/4 time signature. It features a blues scale pattern with eighth-note chords and includes a grace note symbol (a sixteenth note followed by a eighth note) above the first measure. Measures 1 through 4 are labeled 'IA'. The middle staff shows a bass clef and a 4/4 time signature. It features a blues scale pattern with eighth-note chords. Measures 5 through 8 are labeled 'IV D'. Measures 9 through 12 are labeled 'VE'. The bottom staff shows a bass clef and a 4/4 time signature. It features a blues scale pattern with eighth-note chords. Measures 5 through 8 are labeled 'IA'. Measures 9 through 12 are labeled 'VE'.

Module 7 - Quick-Change Blues & Turnarounds

Rhythm Turnaround Licks

Stay on the 1 E Shape

VE IV D IA IA

1 2 3 4

T A B
9 9 11 11 9 9 11 11 | 7 7 9 9 7 7 9 9 | 5 5 9 9 5 5 9 9 | 7 7 9 9 7 7 9 9 |

Stay on the 1 Open

VE IV D IA IA

1 2 3 4

T A B
2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 |

Turnaround Lick #1 E Shape

IA VE

1 2

T A B
7 7 9 9 7 7 9 9 | 7 7 9 9 7 7 11 11 |

Turnaround Lick #1 Open

IA VE

1 2

T A B
2 2 4 4 2 2 4 4 | 2 2 4 4 2 2 4 4 |

Module 7 - Quick-Change Blues & Turnarounds

Turnaround Lick #2 E Shape

Turnaround Lick #2 Open

I A VE

T
A
B

2 2 3 2 2 3 2 1 2

Turnaround Lick #3 E Shape

The image shows a musical score for 'I Am the Walrus'. The vocal line starts with 'I A' and ends with 'V E'. The guitar tab below shows chords A, B, and G, with specific note heads corresponding to the vocal line.

Turnaround Lick #3 Open

Module 7 - Quick-Change Blues & Turnarounds

Turnaround Lick #4 E Shape

Turnaround Lick #4 E Open

Turnaround Lick #5 E Shape

Turnaround Lick #5 Open

Module 7 - Quick-Change Blues & Turnarounds

Turnarounds With the Blues Riff

Turnaround Lick #2 With the Blues Riff

The musical notation consists of three staves:

- Melody Staff:** Shows a blues riff pattern with eighth-note chords and sixteenth-note fills. Measure numbers 1 through 12 are indicated above the staff. A grace note symbol ($\text{G} = \text{F}^\# \text{ G}$) is shown at the beginning of measure 1.
- Bass Staff:** Shows a continuous eighth-note bass line. Fret numbers are indicated below the staff: T (10th fret), A (9th fret), B (8th fret), and so on.
- Chord Staff:** Shows the progression: IV D (D7), I A (A7), V E (E7), IV D (D7), I A (A7), and V E (E7).

Turnaround Lick #2

Module 7 - Quick-Change Blues & Turnarounds

Turnaround Lick #3 With the Blues Riff

( = 

IA



IV D IA

V E IV D IA V E

Module 7 - Quick-Change Blues & Turnarounds

Quick-Change Rhythm Guitar Riff

1 IA 2 IV D 3 IA 4
5 IV D 6 IA 7 8
9 VE 10 IV D 11 IA 12 VE

Module 7 - Quick-Change Blues & Turnarounds

Change Keys

Quick-Change Rhythm in C

The image shows three staves of blues guitar sheet music. The top staff is in treble clef, the middle is in bass clef, and the bottom is a standard six-string guitar staff. The music is in common time (indicated by '4'). The first section starts with 'I C' (C major) and includes measures 1 through 4. The second section starts with 'IV F' (F major) and includes measures 5 through 8. The third section starts with 'I C' (C major) and includes measures 9 through 12. The bottom staff shows fingerings (e.g., 10-10-12-12) and string numbers (A, B) for each note. Measure numbers are indicated above the staff.

Module 7 - Quick-Change Blues & Turnarounds

Quick-Change Rhythm in C (A shape)

($\overline{\overline{D} D} = \overline{\overline{E} E}$)

I C IV F I C

1 2 3 4

IV F I C

5 6 7 8

V G IV F I C Turnaround Lick #2

9 10 11 12

Module 7 - Quick-Change Blues & Turnarounds

Notes:

Module 8 - Double Stop & Turnaround Licks

Double Stop Licks

Double Stop Lick #1

The musical score consists of two staves. The top staff is for the guitar, indicated by a treble clef and a key signature of four sharps (F# major). It shows a melodic line with eighth-note pairs and sixteenth-note pairs. Measure 1 starts with a B major chord (B, D#, G#) followed by an F# major chord (F#, A#, C#). Measures 2-3 show a descending melodic line from B down to E. Measure 4 ends with a half note G#.

The bottom staff is for the bass guitar, indicated by a bass clef and a key signature of one sharp (G major). It shows a harmonic progression: T (Tonic), A (Subdominant), B (Dominant), 7 (Subdominant), 5 (Dominant), and 7 (Subdominant again).

Double Stop Lick #2

Musical score for guitar in 4/4 time, key of A major (two sharps). The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and a grace note. The bottom staff shows harmonic chords. Measure 1 starts with a chord of G major (B, D, G) followed by a series of eighth-note chords: B7 (D, F#, A), E7 (G, B, D, G), A7 (C, E, G, B), D7 (F, A, C, E), and G7 (B, D, G, B). Measure 2 begins with a G major chord. The bass line is indicated by the letters T, A, and B under the staff.

Module 8 - Double Stop & Turnaround Licks

Double Stop Lick #3

A musical score for guitar. The top staff shows a melodic line with a treble clef, a key signature of four sharps, and a time signature of 4/4. The melody consists of eighth-note pairs followed by sixteenth-note pairs. The bottom staff shows a harmonic progression with a bass clef, a key signature of one sharp, and a time signature of 4/4. The progression includes chords G, G, G, G, G, G, F, E, D, C, B, A, and G. The score is divided into measures by vertical bar lines and includes measure numbers 1, 2, 3, 4, and 5.

Double Stop Lick #4

A musical score for guitar in 4/4 time, key of A major (two sharps). The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows a harmonic progression with chords and bass notes. The first measure starts with a C major chord (A, C, E) followed by a G major chord (E, G, B). The second measure starts with a D major chord (B, D, F#) followed by a G major chord (E, G, B). The third measure starts with an A major chord (E, A, C#) followed by a D major chord (B, D, F#). The fourth measure starts with an A major chord (E, A, C#) followed by a G major chord (E, G, B).

Module 8 - Double Stop & Turnaround Licks

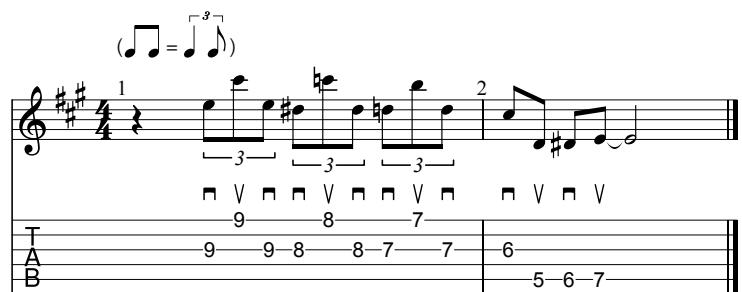
Turnaround Licks

Turnaround Lick #1



Musical notation for Turnaround Lick #1. The score consists of two staves. The top staff is a treble clef staff with a key signature of two sharps (F# major). It features a grace note pattern: (D E = F G) followed by a measure of eighth-note triplets (B C D E F G). The bottom staff is a bass clef staff with a key signature of one sharp (G major). It shows a bass line with notes labeled T, A, and B, corresponding to the strings of a guitar. The bass line consists of eighth-note triplets: 8-8-8-8-8-8, 7-5, 7, 5-8, 5-6-7. Measure numbers 1 and 2 are indicated above the staff.

Turnaround Lick #2



Musical notation for Turnaround Lick #2. The score consists of two staves. The top staff is a treble clef staff with a key signature of two sharps (F# major). It features a grace note pattern: (D E = F G) followed by a measure of eighth-note triplets (B C D E F G). The bottom staff is a bass clef staff with a key signature of one sharp (G major). It shows a bass line with notes labeled T, A, and B, corresponding to the strings of a guitar. The bass line consists of eighth-note triplets: 9-8-7, 7, 6, 5-6-7. Measure numbers 1 and 2 are indicated above the staff.

Module 8 - Double Stop & Turnaround Licks

Turnaround Lick #3

($\overline{D} \overline{D}$ = $\overline{D} \overline{D}$)

1 2

5-5 8-8 7-5 7-5 7-8 5

T A B

Turnaround Lick #4

($\overline{D} \overline{D}$ = $\overline{D} \overline{D}$)

1 2

9-9 8-8 7-7 5-5 8-5

T A B

Module 8 - Double Stop & Turnaround Licks

Foundational Blues Solo With Turnaround

The image shows three staves of blues guitar sheet music. The top staff is in G major (I A) and features a double stop at the beginning followed by a turnaround. The middle staff is in D major (IV D) and shows another turnaround. The bottom staff is in E major (V E) and concludes with a turnaround. Each staff includes a corresponding bass line below it.

Top Staff (I A):

- Measure 1: Double stop (G, B), followed by eighth-note patterns.
- Measure 2: Turnaround (B, G).
- Measure 3: Double stop (D, F#), followed by eighth-note patterns.
- Measure 4: Turnaround (F#, D).

Middle Staff (IV D):

- Measure 5: Double stop (A, C#), followed by eighth-note patterns.
- Measure 6: Turnaround (C#, A).
- Measure 7: Double stop (E, G), followed by eighth-note patterns.
- Measure 8: Turnaround (G, E).

Bottom Staff (V E):

- Measure 9: Double stop (B, D), followed by eighth-note patterns.
- Measure 10: Turnaround (D, B).
- Measure 11: Double stop (D, F#), followed by eighth-note patterns.
- Measure 12: Turnaround (F#, D).

Module 8 - Double Stop & Turnaround Licks

Quick-Change Blues Solo

Quick-Change Blues Solo in A

The image shows three staves of blues guitar sheet music in A major (A, D, E positions). The first staff starts with a measure in 12/8 time, indicated by a 12/8 symbol above the staff. It features a double stop at the beginning followed by eighth-note patterns. The second staff begins with a measure in 4/4 time, indicated by a 4/4 symbol above the staff. It includes a turnaround lick with a 'full' bend and a 'half' bend. The third staff continues in 4/4 time with more eighth-note patterns and a final measure in 3/4 time, indicated by a 3/4 symbol above the staff.

Module 8 - Double Stop & Turnaround Licks

Change Keys

Quick-Change Blues Solo in C

The image shows three staves of blues guitar sheet music. The first staff is in I C (G major), featuring a double stop at the beginning and a turnaround lick. The second staff is in IV F (C major), with a double stop and a turnaround. The third staff is in V G (D major), with a double stop and a turnaround. Each staff includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The guitar neck below each staff shows fingerings and string numbers (A, B) for the notes being played.

Module 8 - Double Stop & Turnaround Licks

Improvising Your Own Solos

Learning licks is an excellent way to add to your vocabulary. For now, adding the double stop and turnaround licks you've learned to your solos is a good place to start. Pull up a jam track and try to incorporate some of these licks as you improvise your solos.

You will eventually want to learn more licks like this from your favorite solos. Once you've added a good amount of licks to your library, you should start to be able to improvise your own double stop and turnaround licks. It's a big process, but that's what you want to shoot for long term.

Module 8 - Double Stop & Turnaround Licks

Notes:

Module 8 - Double Stop & Turnaround Licks

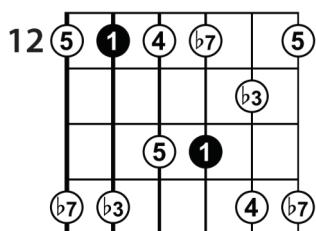
Module 9 - Spreading Your Knowledge to Other Shapes

5 1 Minor Pentatonic Scale

A Minor Pent Degrees

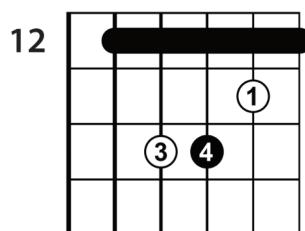
5th String Root

1st Finger Starting



A Minor Bar Chord

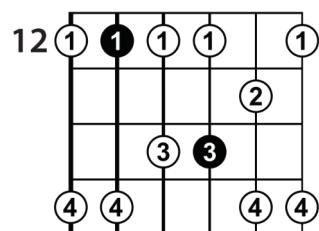
A Minor Shape



A Minor Pentatonic

5th String Root

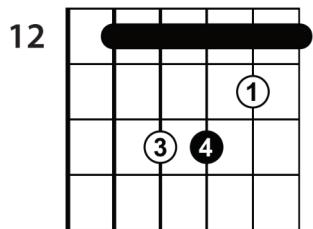
1st Finger Starting



Roots & 3rds of the I

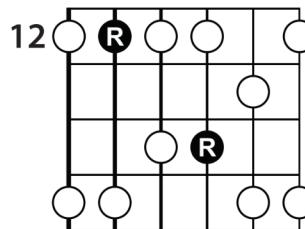
A Minor Bar Chord

A Minor Shape



A Minor Pent Scale

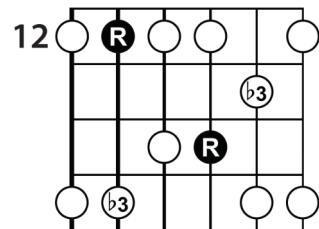
Roots of the I A Chord



A Minor Pent Scale

Roots & b3rds

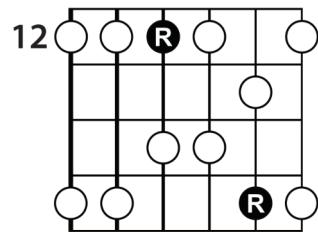
of the I A Chord



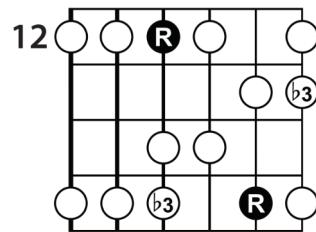
Module 9 - Spreading Your Knowledge to Other Shapes

Roots & 3rds of the 4

A Minor Pentatonic
Roots of the IV D Chord

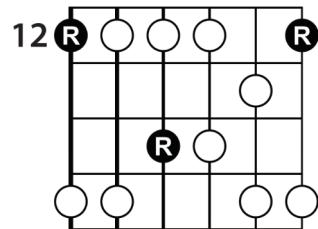


A Minor Pent Scale
Roots & \flat 3rds
of the IV D Chord

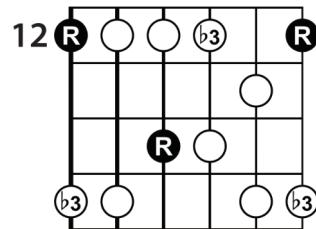


Roots & 3rds of the 5

A Minor Pentatonic
Roots of the V E Chord



A Minor Pent Scale
Roots & \flat 3rds
of the V E Chord

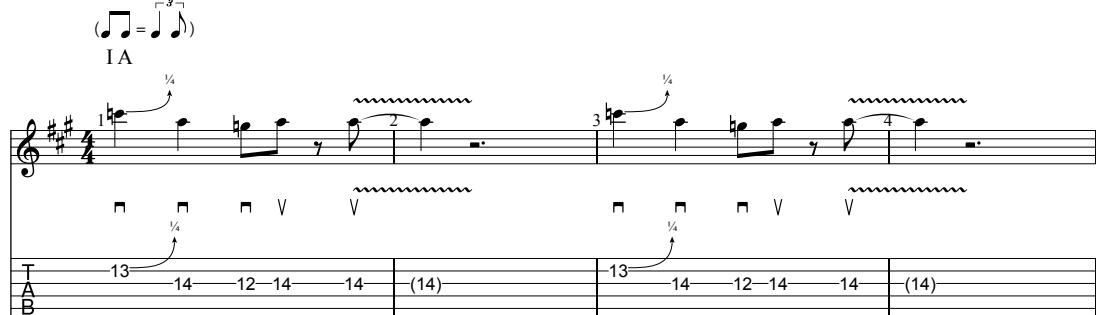


Module 9 - Spreading Your Knowledge to Other Shapes

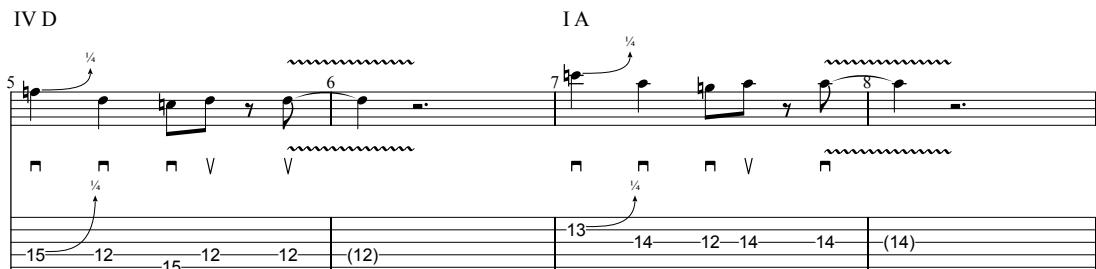
Simple Changes Solo

()

I A



IV D



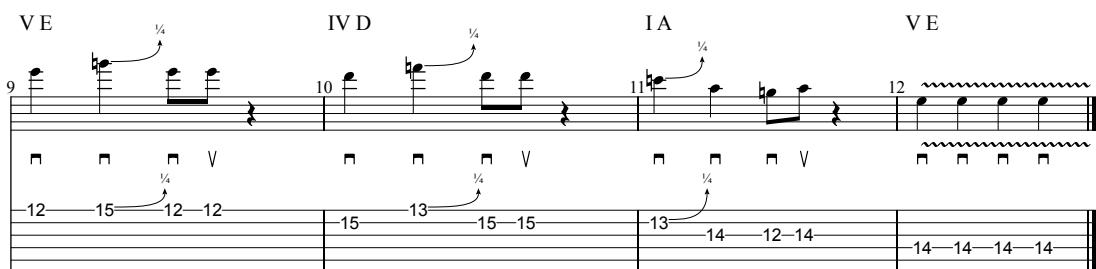
IA

VE

IV D

IA

VE



Module 9 - Spreading Your Knowledge to Other Shapes

Improvising Your Own Solos

Now that you've learned the important notes in the 6 1 minor pentatonic scale shape, the other scale shapes should fall a little faster. Take the same approach with this new minor pentatonic scale shape in your practice time. Memorize where the roots and 3rds of the 1, 4 and 5 chords are, and start improvising just like you did with the 6 1 shape. This will give you a second location to express yourself on the guitar no matter what key you are in.

Notes:

Module 10 - Minor Blues

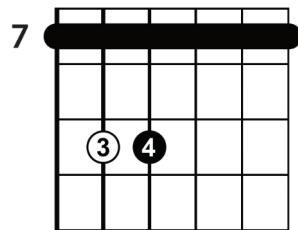
Minor Rhythm Guitar Riff

The image shows three staves of guitar sheet music for a minor blues rhythm riff. The first staff is in Bm (key signature of one sharp), the second in Em (no sharps or flats), and the third in F#m (two sharps). Each staff consists of four measures. The notation includes vertical bar lines and horizontal measure lines. Chords are indicated by vertical stacks of notes. Fingerings are shown as numbers above or below the strings. The first staff starts with a power chord (B5) at the 7th fret. The second staff starts with a power chord (E5) at the 7th fret. The third staff starts with a power chord (F#5) at the 9th fret.

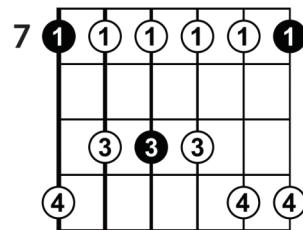
Module 10 - Minor Blues

1-4-5 Still the Same

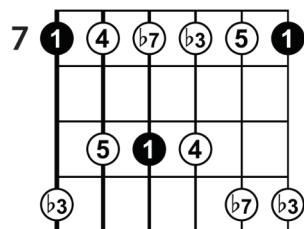
B Minor Bar Chord
E Minor Shape



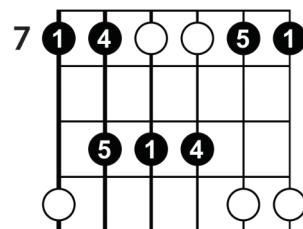
B Minor Pentatonic
6th String Root
1st Finger Starting



B Minor Pentatonic
With Scale Degrees



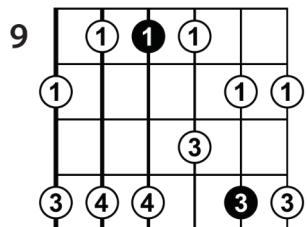
B Minor Pentatonic
1, 4 and 5 Root Notes



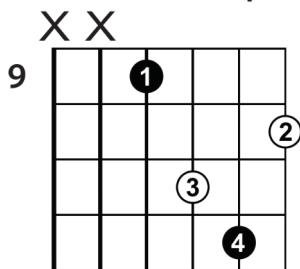
Module 10 - Minor Blues

4 1 Minor Pentatonic Shape

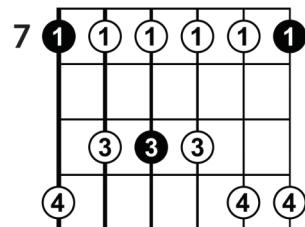
B Minor Pentatonic
4th String Root
1st Finger Starting



B Minor Chord
D Minor Shape



B Minor Pentatonic
6th String Root
1st Finger Starting



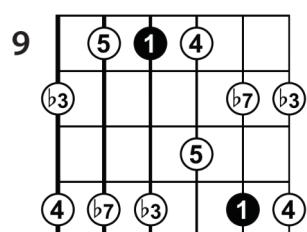
Module 10 - Minor Blues

Roots & 3rds of the 1

B Minor Pent Degrees

4th String Root

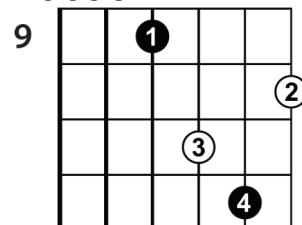
1st Finger Starting



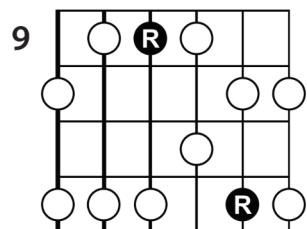
B Minor Chord

D Minor Shape

X X



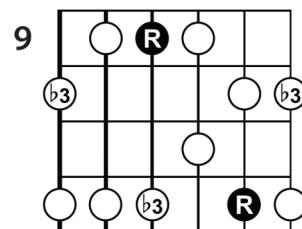
B Minor Pentatonic
Roots of the i B Chord



B Minor Pent Scale

Roots & \flat 3rds

of the i B Chord



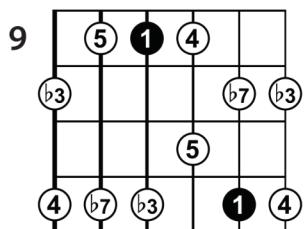
Module 10 - Minor Blues

Roots & 3rds of the 4

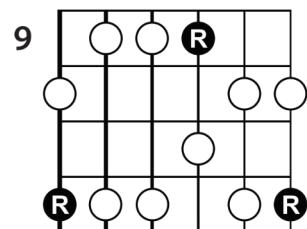
B Minor Pent Degrees

4th String Root

1st Finger Starting



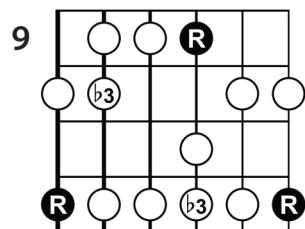
B Minor Pentatonic Roots of the iv E Chord



B Minor Pent Scale

Roots & b3rds

of the iv E Chord

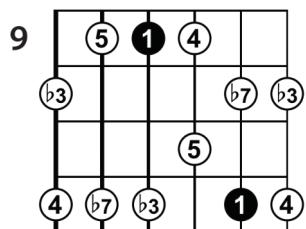


Roots & 3rds of the 5

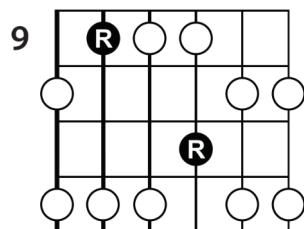
B Minor Pent Degrees

4th String Root

1st Finger Starting



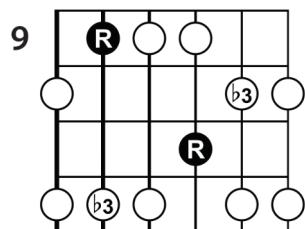
B Minor Pentatonic Roots of the v F# Chord



B Minor Pent Scale

Roots & b3rds

of the v F# Chord



Module 10 - Minor Blues

Minor Blues Solo

The image displays three staves of guitar tablature for a blues solo. The first staff begins at the 12th fret of the A string and is labeled 'i Bm'. The second staff begins at the 9th fret of the A string and is labeled 'iv Em'. The third staff begins at the 9th fret of the A string and is labeled 'v F#m'. Each staff includes a neck diagram below it showing fingerings for the notes.

Module 10 - Minor Blues

Improvising Your Own Solos

Even though the minor blues chord progression is quite a bit different from the standard 12-bar blues progression, the ideas you've learned for soloing can still largely be applied. Just think of it as a slightly different flavor you can conjure up to express yourself. You can still use the minor pentatonic scale to create solos, but you have to approach it in a slightly different way. Just be sure not to bend the lowered 3rd of the scale all the way up the major 3rd. That will take away from the minor sound of the underlying chord progression. The best way to get used to this new flavor is to pull up the minor blues jam track and just start experimenting. Good luck!

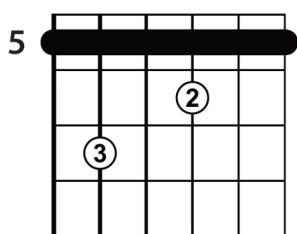
Module 10 - Minor Blues

Notes:

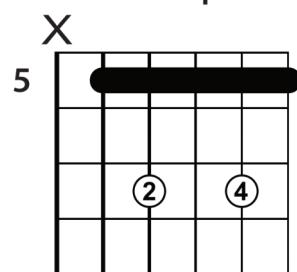
Module 11 - Major Pentatonics

7th Chords

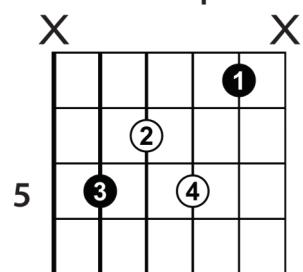
A7 Bar Chord
E Shape



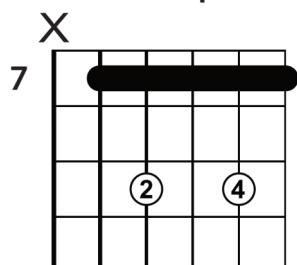
D7 Bar Chord
A Shape



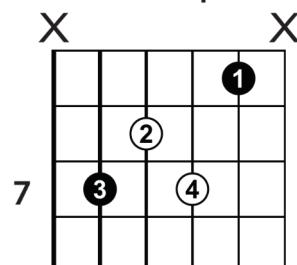
D7 Chord
C7 Shape



E7 Bar Chord
A Shape



E7 Chord
C7 Shape

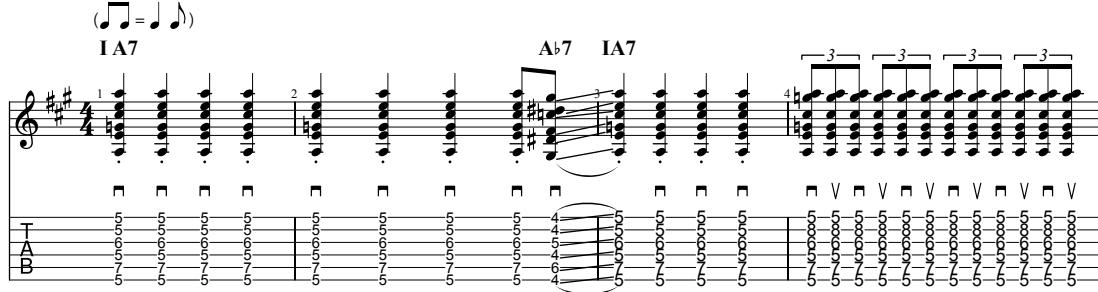


Module 11 - Major Pentatonics

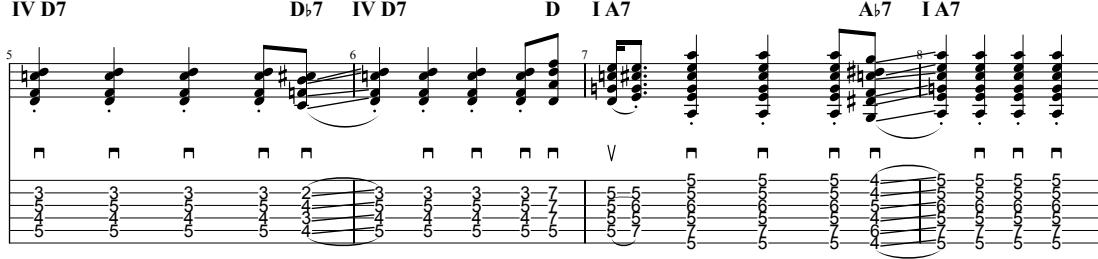
Major Blues Rhythm

($\frac{1}{8}$) = $\frac{3}{16}$

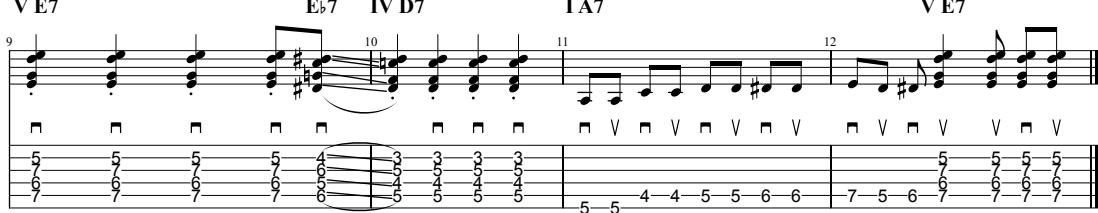
I A7



IV D7 **D♭7** **IV D7** **D** **I A7**



V E7 **E7** **IV D7** **I A7** **V E7**



Module 11 - Major Pentatonics

The Major Pentatonic Scale

A Major Scale

1A 2B 3C# 4D 5E 6F# 7G#

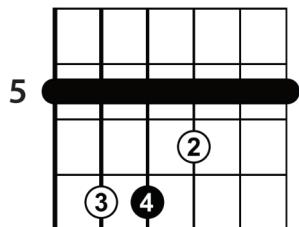
A Major Scale 4 & 7 Highlighted

1A 2B 3C# **4D** 5E 6F# **7G#**

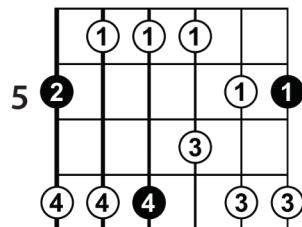
A Major Pentatonic Scale (4 & 7 Removed)

1A 2B 3C# 5E 6F#

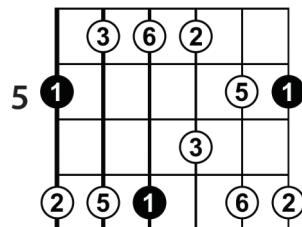
A Major Bar Chord
E Shape



A Major Pentatonic
6th String Root
2nd Finger Starting



A Major Pentatonic
With Scale Degrees



Module 11 - Major Pentatonics

Major Pentatonic Blues Lick

Major Pentatonic Lick #1

Major Pentatonic Lick #2

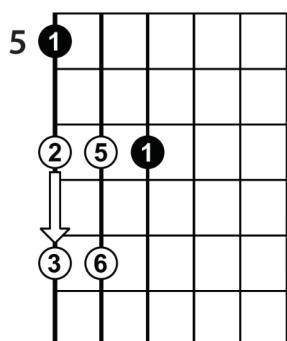
Major Pentatonic Lick #3

Major Pentatonic Lick #4

Module 11 - Major Pentatonics

Movable Major Pentatonic Mini Shape

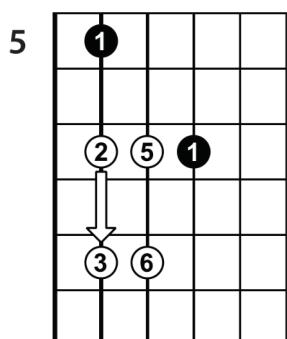
Movable A Major
Pentatonic



($\overline{\overline{m}} = \overline{\overline{m}} \overline{\overline{m}}$)

T
A
B
5 7 9 7 9 7

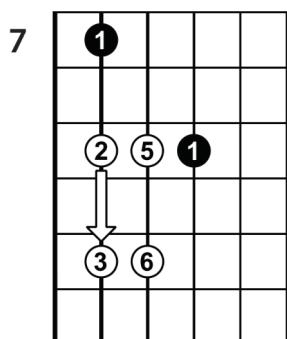
Movable D Major
Pentatonic



($\overline{\overline{m}} = \overline{\overline{m}} \overline{\overline{m}}$)

T
A
B
5 7 9 7 9 7

Movable E Major
Pentatonic

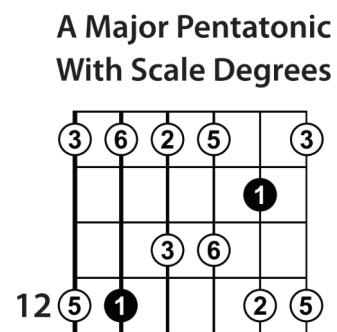
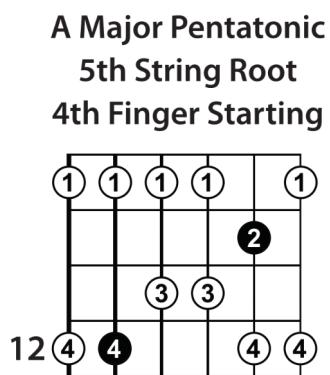
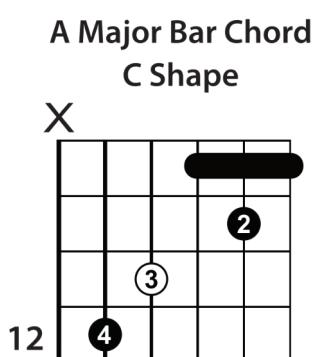


($\overline{\overline{m}} = \overline{\overline{m}} \overline{\overline{m}}$)

T
A
B
7 9 11 9 11 9

Module 11 - Major Pentatonics

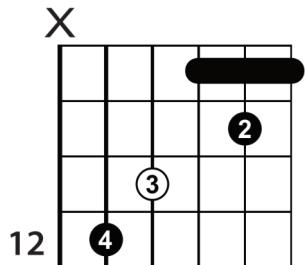
5 4 Major Pentatonic Shape



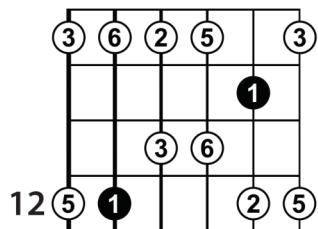
Module 11 - Major Pentatonics

B.B.'s Major Box

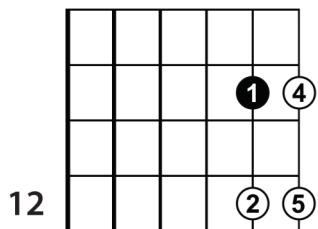
A Major Bar Chord
C Shape



A Major Pentatonic
With Scale Degrees



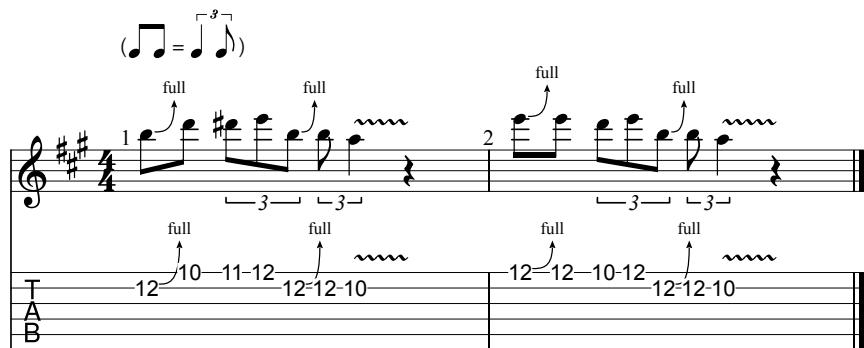
B.B.'s Box
With Scale Degrees



Module 11 - Major Pentatonics

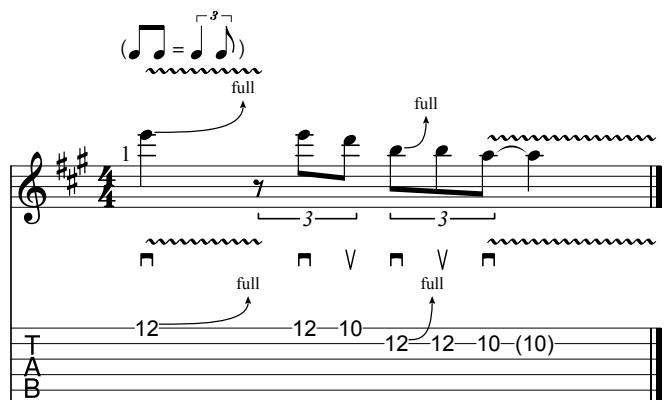
B.B. Major Licks

B.B. Major Lick #1



Sheet music for B.B. Major Lick #1. The music is in G major (two sharps) and 4/4 time. It consists of two measures. Measure 1 starts with a sixteenth-note grace note followed by a eighth-note and a sixteenth-note. The first measure has two 'full' hammer-ons. The second measure also has two 'full' hammer-ons. Below the staff is a guitar neck diagram with three strings labeled T, A, and B. Fret positions are indicated: 12, 10, 11-12, 12-12-10, 12-12-10-12, and 12-12-10.

B.B. Major Lick #2



Sheet music for B.B. Major Lick #2. The music is in G major (two sharps) and 4/4 time. It consists of two measures. The first measure starts with a sixteenth-note grace note followed by a eighth-note and a sixteenth-note. The second measure starts with a eighth-note followed by a sixteenth-note. Below the staff is a guitar neck diagram with three strings labeled T, A, and B. Fret positions are indicated: 12, 12-10, 12-12-10-(10), and 12-12-10.

Module 11 - Major Pentatonics

Major Blues Solo

Sheet music for Major Blues Solo, featuring three staves of blues guitar sheet music in G major (two sharps). The music is divided into sections: I A, IV D, and V E. Each section consists of a 12-bar blues progression. The notation includes standard musical symbols like quarter notes and eighth notes, along with specific markings such as 'full' and 'half' bends on the 3rd string. Fingerings are indicated by numbers below the strings, and bar numbers are provided for each measure.

Module 11 - Major Pentatonics

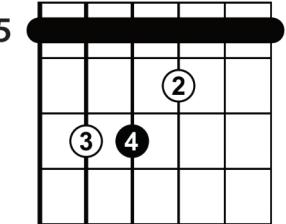
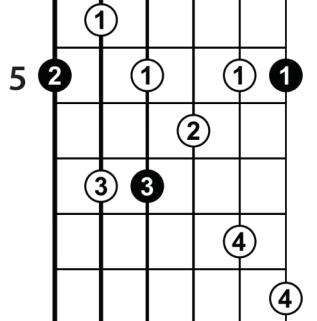
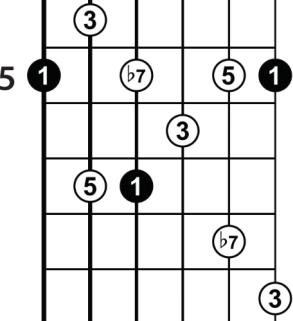
Improvising Your Own Solos

The sound of the major pentatonic scale can add a completely different flavor to your blues solos. You may love this new sound, or you may prefer the more traditional sound of the minor pentatonic or blues scales. I like mixing up all three of these scales to create a sound that is unpredictable and fun. Pull up a jam track and experiment with only the major pentatonic scale at first. Once you have a good handle on that, try going back and forth between the major and minor pentatonic scales.

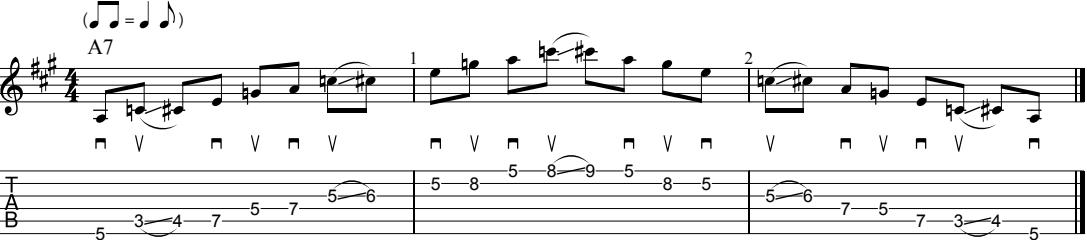
Notes:

Module 12 - Dominant 7th Arpeggios

E7 Shape Arpeggio

<p>A Major Bar Chord E Shape</p> 	<p>A7 Arpeggio E Shape</p> 	<p>A7 Arpeggio E Shape Degrees</p> 
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A7 Arpeggio E Shape Sliding 3rds



A7 Arpeggio E Shape 3-Note Sequence



Module 12 - Dominant 7th Arpeggios

A7 Shape Arpeggio

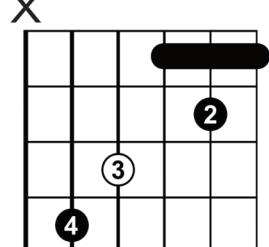
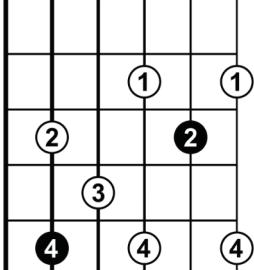
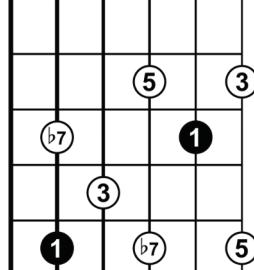
<p>D Major Bar Chord A Shape</p>	<p>D7 Arpeggio A Shape</p>	<p>D7 Arpeggio A Shape Degrees</p>
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D7 Arpeggio A Shape Sliding 3rds

D7 Arpeggio A Shape 3-Note Sequence

Module 12 - Dominant 7th Arpeggios

C7 Shape Arpeggio

E Major Bar Chord C Shape 	E7 Arpeggio C Shape 	E7 Arpeggio C Shape Degrees 
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E7 Arpeggio C Shape Sliding 3rds

($\overline{\overline{m}} = \overline{\overline{m}}$)

E7



E7 Arpeggio C Shape 3-Note Sequence

($\overline{\overline{m}} = \overline{\overline{m}}$)

E7



Module 12 - Dominant 7th Arpeggios

Dominant 7th Arpeggio Solo

(=)

I A7

IV D7 I A7

V E7 IV D7 I A7 V E7

Module 12 - Dominant 7th Arpeggios

Foundational Solo With Arpeggios

The musical score consists of three staves. The top staff is a treble clef staff with measure numbers 1 through 12. The middle staff is a bass staff with fingerings such as 5-8, 5-6, 7, and (7). The bottom staff is a guitar neck staff with string numbers A and B. The solo is divided into sections labeled IV D, IA, and VE. Various markings are present, including grace notes, slurs, and dynamic instructions like "full".

Module 12 - Dominant 7th Arpeggios

Improvising Your Own Solos

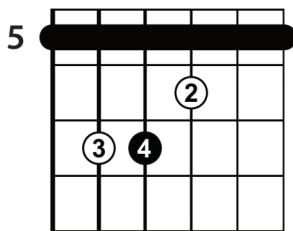
Arpeggios can be a powerful tool for improvising over chord changes, but they can also sound very academic if you are not careful with how you use them. For now, just work on going up and down each of these arpeggios as the chords go by. It will take a lot of practice and experience to get to where you can use them to make great-sounding music, but you have to start somewhere. As you practice with this more and more, your intuition for when and how to use arpeggios will grow.

Notes:

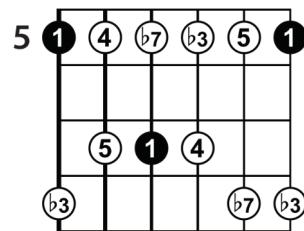
Module 13 - Slow Blues Jam 12/8

Minor vs. Major Pentatonics

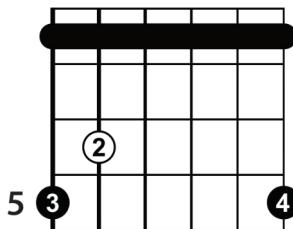
A Major Bar Chord
E Shape



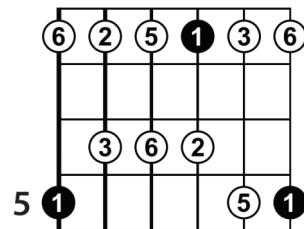
A Minor Pentatonic
With Scale Degrees



A Major Bar Chord
G Major Shape



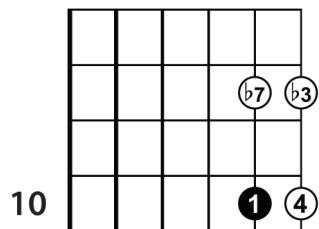
A Major Pent
6th String Root
4th Finger Degrees



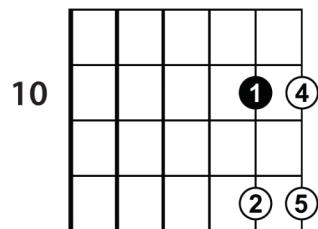
Module 13 - Slow Blues Jam 12/8

B.B.'s Box Major & Minor

B.B.'s Box (A Minor)
With Scale Degrees



B.B.'s Box (A Major)
With Scale Degrees



Module 13 - Slow Blues Jam 12/8

Slow Blues Jam Chord Progression

The image shows a guitar tablature for a Slow Blues Jam in 12/8 time. The progression consists of six chords: I A7, IV D7, I A7, IV D7, V E7, and E♭7. The tablature is divided into measures by vertical bar lines. Measure 1 starts with I A7 (chord markings above the strings), followed by IV D7, I A7, and IV D7. Measure 2 begins with V E7, followed by E♭7. Measure 3 concludes the progression with I A7, IV D7, I A7, and V E7. The tablature includes string numbers (5, 6, 7) and fret numbers (12, 8, 5, 4, 3, 2, 1). Fingerings are indicated by numbers above the strings: 1, 2, 3, 4, 5, 6, 7. A fermata symbol is placed over the first measure of IV D7. Measures 10 and 11 show a transition with I A7, IV D7, I A7, and V E7. The tablature ends with a double bar line.

Module 13 - Slow Blues Jam 12/8

Slow Blues Jam Rhythm Riff

1 IA 2 IV D 3 IA

4 IV D 5 6

7 IA 8 9 VE E♭

10 IV D 11 IA 12 IV D 13 IA 14 VE

Module 13 - Slow Blues Jam 12/8

Slow Blues Jam Solo

The sheet music consists of three staves of musical notation and tablature for guitar. The first staff starts with a treble clef, a key signature of two sharps, and a 12/8 time signature. It includes markings for 'full' and '1/2' upstrokes. The second staff begins with a bass clef and a 12/8 time signature, also with 'full' and '1/2' upstroke markings. The third staff starts with a treble clef and a 12/8 time signature, with 'full' and '1/2' upstroke markings. The music is divided into sections labeled IA, IV D, and V E.

Module 13 - Slow Blues Jam 12/8

Improvising Your Own Solos

The Slow Blues Jam Solo is a great example of how to implement everything we've covered so far in this course. However, learning how to improvise and make up your own solos with these elements is another story. If you can understand and play the Slow Blues Jam Solo, that tells me that you are at the level where the main thing that will help you get better at improvising is spending time with your instrument.

That means you should spend most of your practice time either improvising over jam tracks or listening to and figuring out new licks and solos for yourself. This is great because you are reaching a point where you are starting to develop your own unique voice on the guitar!

Notes:

Module 14 - Ear Training

The Major Scale Exercise

Major 2nd Major 3rd Perfect 4th Perfect 5th

Major 6th Major 7th Octave

Major 2nd Major 3rd Perfect 4th Perfect 5th

Major 6th Major 7th Octave

Major 2nd Major 3rd Perfect 4th Perfect 5th

Major 6th Major 7th Octave

Major 2nd Major 3rd Perfect 4th Perfect 5th

T
A
B

5 7 5 5 9 5 5 5 5 5 7 5

5 9 5 5 6 5 5 7 5

5 7 5

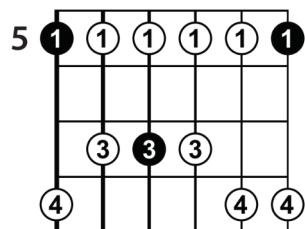
Module 14 - Ear Training

Root Notes

A Minor Pentatonic

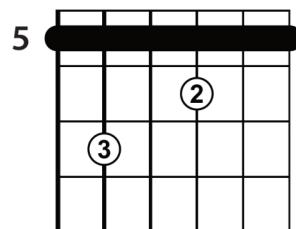
6th String Root

1st Finger Starting



A7 Bar Chord

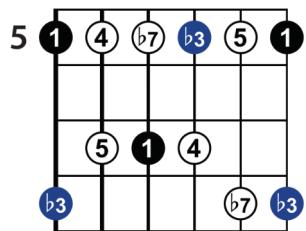
E Shape



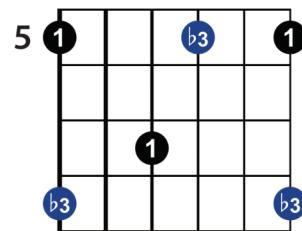
Module 14 - Ear Training

Minor 3rds

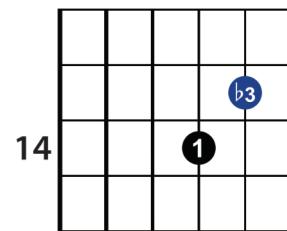
A Minor Pentatonic
With Minor 3rds



A Minor Pentatonic
With Minor 3rds



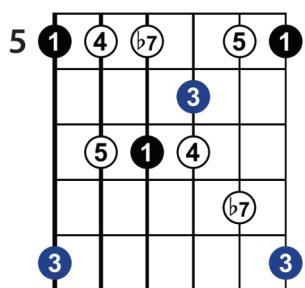
Minor 3rd
On The B String



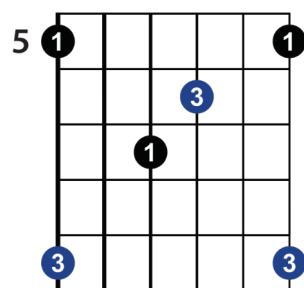
Module 14 - Ear Training

Major 3rds

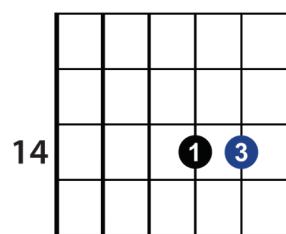
A Minor Pentatonic
With Major 3rds



A Minor Pentatonic
With Major 3rds



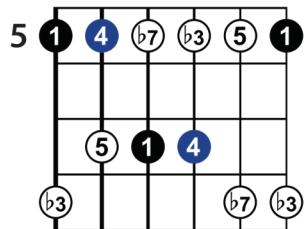
Major 3rd
On The B String



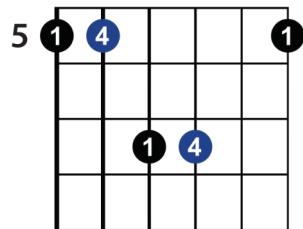
Module 14 - Ear Training

Perfect 4ths

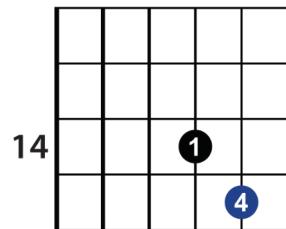
A Minor Pentatonic
With Perfect 4ths



A Minor Pentatonic
With Perfect 4ths



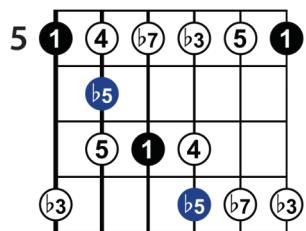
Perfect 4th
On The B String



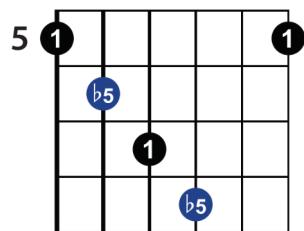
Module 14 - Ear Training

Flat 5s

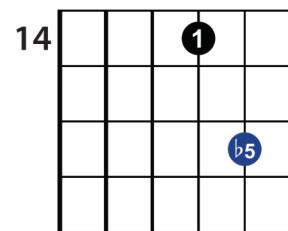
A Blues Scale
E Shape With
Scale Degrees



A Blues Scale
With Flat 5s



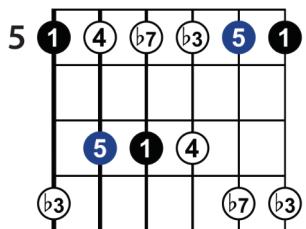
Flat 5
On The B String



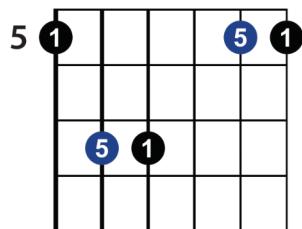
Module 14 - Ear Training

Perfect 5ths

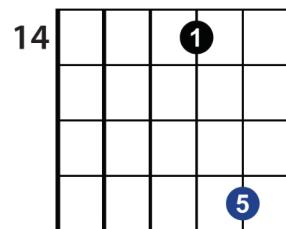
A Minor Pentatonic
With Scale Degrees



A Minor Pentatonic
With Perfect 5ths



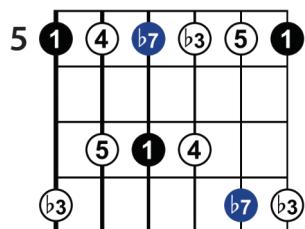
Perfect 5th
On The B String



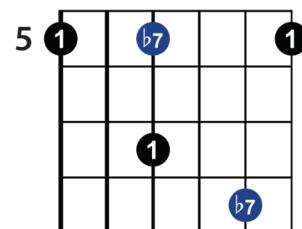
Module 14 - Ear Training

Minor 7ths

A Minor Pentatonic
With Scale Degrees



A Minor Pentatonic
With Flat 7s



Module 14 - Ear Training

Licks in Multiple Places

Lick #1

The musical score for Lick #1 consists of three staves of music with guitar tablature below each staff. The first staff starts at measure 1, the second at measure 5, and the third at measure 9. Each staff has a key signature of F# and a time signature of 4/4. The music consists of eighth-note patterns with various slurs and grace notes. The guitar tablature shows fingerings and string numbers (e.g., 5, 8, 5; 7, 5, 7; 10, 8, 10; 12, 10, 12).

Lick #2

The musical score for Lick #2 consists of three staves of music with guitar tablature below each staff. The first staff starts at measure 1, the second at measure 5, and the third at measure 9. Each staff has a key signature of F# and a time signature of 4/4. The music features sixteenth-note patterns with grace notes and slurs. The guitar tablature shows fingerings and string numbers (e.g., 5, 5, 8; 7, 5, 7; 2, 2, 5, 2; 10, 9, 8, 10; 7, 7, 10, 7; 10, 9, 12, 10; 12, 10, 12; 14, 14, 12, 14; 12, 12, 15, 12).

Module 14 - Ear Training

Improvising Your Own Solos

I once heard someone say, “If you can’t sing it or hear it in your head, then you can’t play it.” There is a lot of truth to that. This ear training module is meant to be a gateway for you to hear blues solos or licks in your head and translate them to the guitar.

The things we have learned up to this point (arpeggios, minor pentatonics, major pentatonics, B.B.’s Box) have all been tactics and tools to help you build solos. Now we are digging into the final frontier of improvising by playing what you hear in your head.

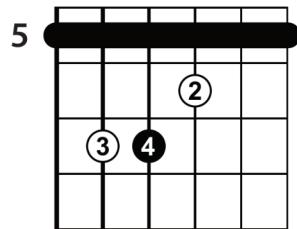
It takes a long time to get proficient at this, but it is what all of us want as guitarists... total freedom to express ourselves. My best advice to you is to keep things simple to start and take it one step at a time. You have the tools you need to get very good at this. Now it’s just a matter of how far you want to take it.

Notes:

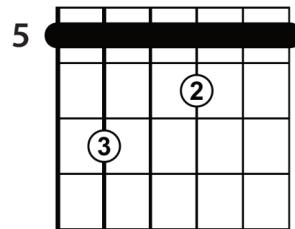
Module 15 - Pentatonic Shapes

6-1 Minor Pentatonic Shape

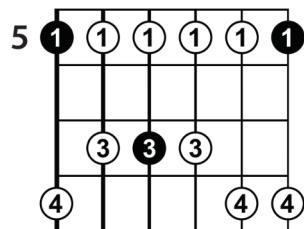
A Major Bar Chord
E Shape



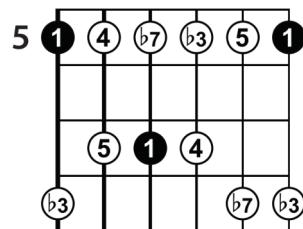
A7 Bar Chord
E Shape



A Minor Pentatonic
6th String Root
1st Finger Starting

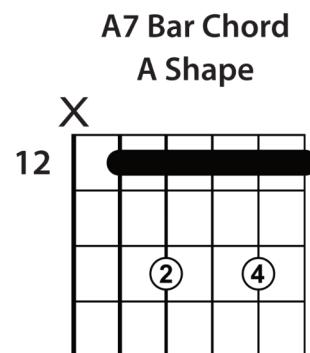
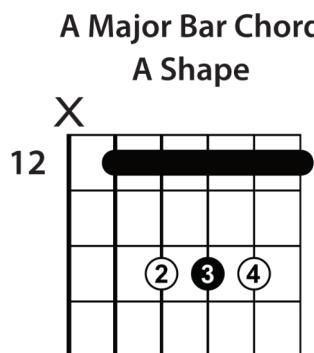


A Minor Pentatonic
With Scale Degrees

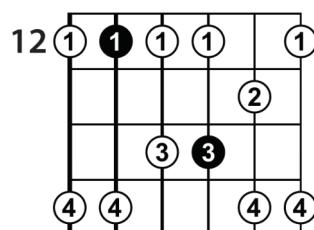


Module 15 - Pentatonic Shapes

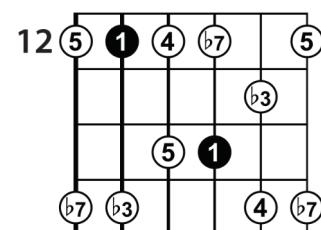
5-1 Minor Pentatonic Shape



A Minor Pentatonic
5th String Root
1st Finger Starting

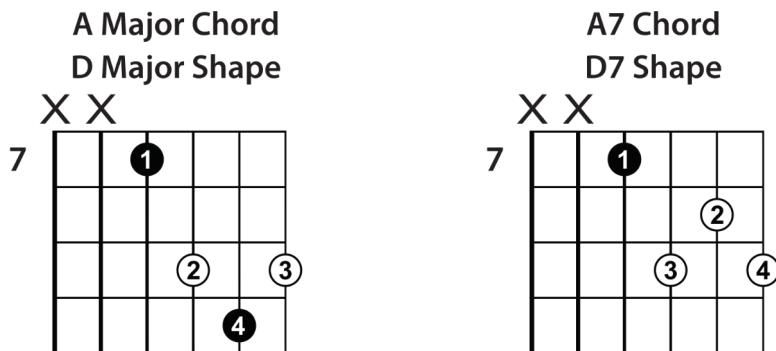


A Minor Pent Degrees
5th String Root
1st Finger Starting

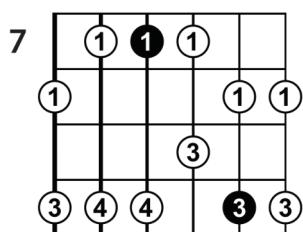


Module 15 - Pentatonic Shapes

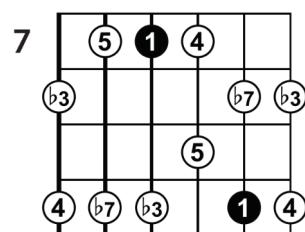
4-1 Minor Pentatonic Shape



A Minor Pentatonic
4th String Root
1st Finger Starting



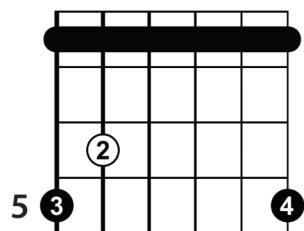
A Minor Pent Degrees
4th String Root
1st Finger Starting



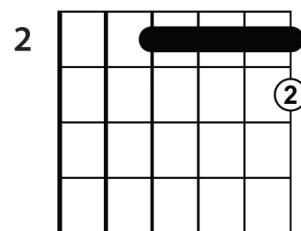
Module 15 - Pentatonic Shapes

6-4 Minor Pentatonic Shape

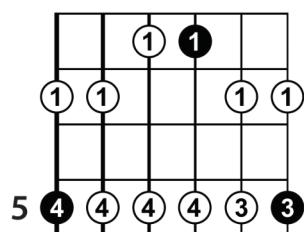
A Major Bar Chord
G Major Shape



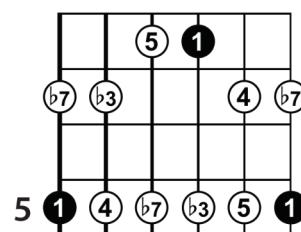
A7 Bar Chord
G Shape



A Minor Pentatonic
6th String Root
4th Finger Starting



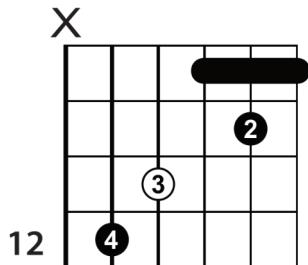
A Minor Pent Degrees
6th String Root
4th Finger Starting



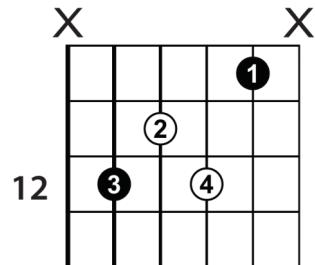
Module 15 - Pentatonic Shapes

5-4 Minor Pentatonic Shape

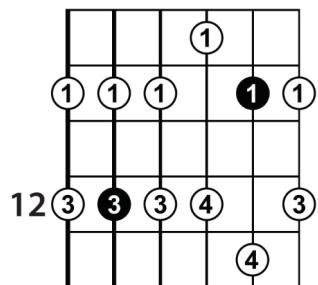
A Major Bar Chord
C Shape



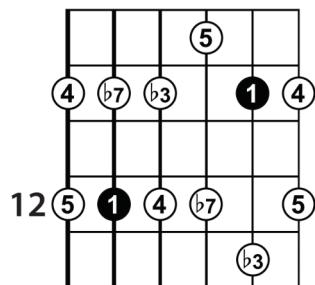
A7 Chord
C7 Shape



A Minor Pentatonic
5th String Root
4th Finger Starting



A Minor Pent Degrees
5th String Root
4th Finger Starting



Module 15 - Pentatonic Shapes

Notes:

Module 15 - Pentatonic Shapes

Blues Hound Wrap Up

Congratulations on making it to the end of the Blues Hound. So where do you go from here? My best advice for you is to listen listen listen. Listen to your favorite blues music and use what you've learned here to start figuring out those songs for yourself. It may be slow going at first, but figuring out how your favorite blues players think about using scales, chords, and arpeggios is the best way to get better faster.

I'd encourage you to pick a few songs you want and dig into them. Figure out how to play the licks but also dig in and figure out what is going on behind the scenes. Why did they choose that scale location? What chord are they playing over? What chord shape were they thinking about as they developed that lick? When you do this, you will slowly start to develop an intuition or sixth sense about licks and where they come from.

The basic blues lexicon really isn't that big, and the more you dig in and figure out the vocabulary, the easier it will be for you over time. Just remember that you are responsible for your own musicianship. You can take this as far as you want, but you are the blues hound that has to go out there and track things down. As you get into other styles of music, you will notice that it is easier to get into them because of the solid foundation you've laid in the blues.

On a final note, just because you know about something doesn't mean you have it down or can use it in a musical setting. With that in mind, I'd encourage you to go through this entire course a second time. You will have a new perspective that you simply could not have had the first time.

Please keep us up to date on your progress and let us know about any questions that may come up as you move forward. We look forward to hearing from you.

Nate

Blues Hound



Guitar Fam