# 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/5DQYVZLbB0ArpAg2UNKfPl

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

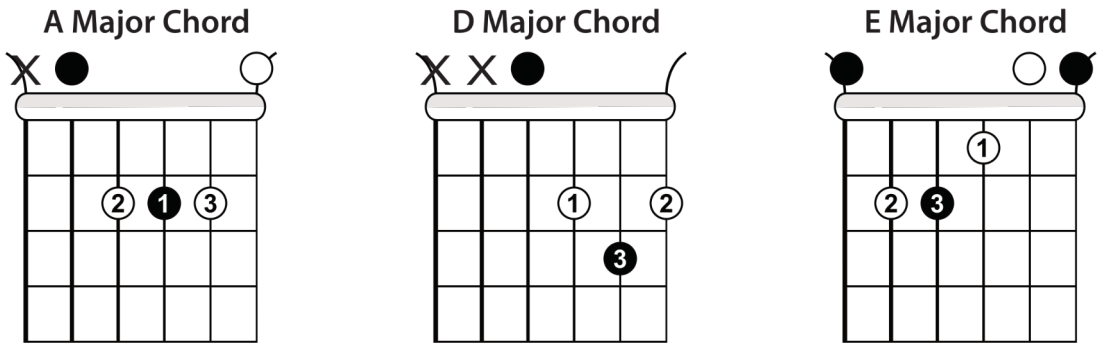
IA iiB iiiC# IVD VE viF# vii°G#

The Key of A Major - 1, 4 and 5

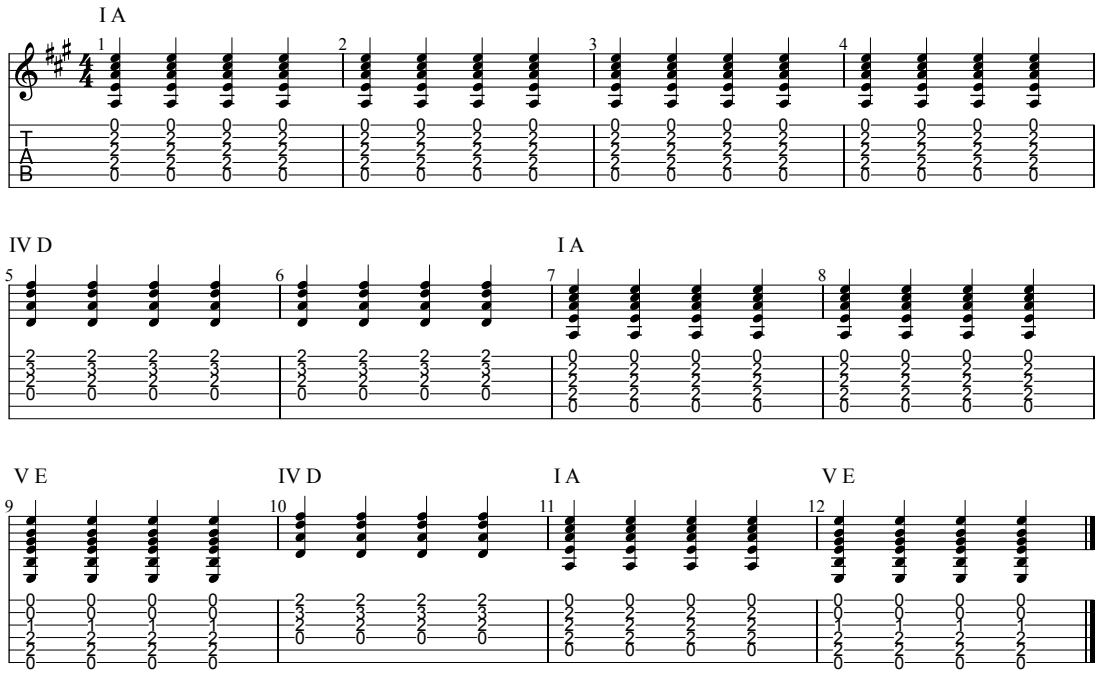
IAM iiBm iiiC#m IVDM VEM viF#m vii°G#dim

# Module 1 - Rhythm Blues Guitar

## Standard 12-Bar Blues Progression

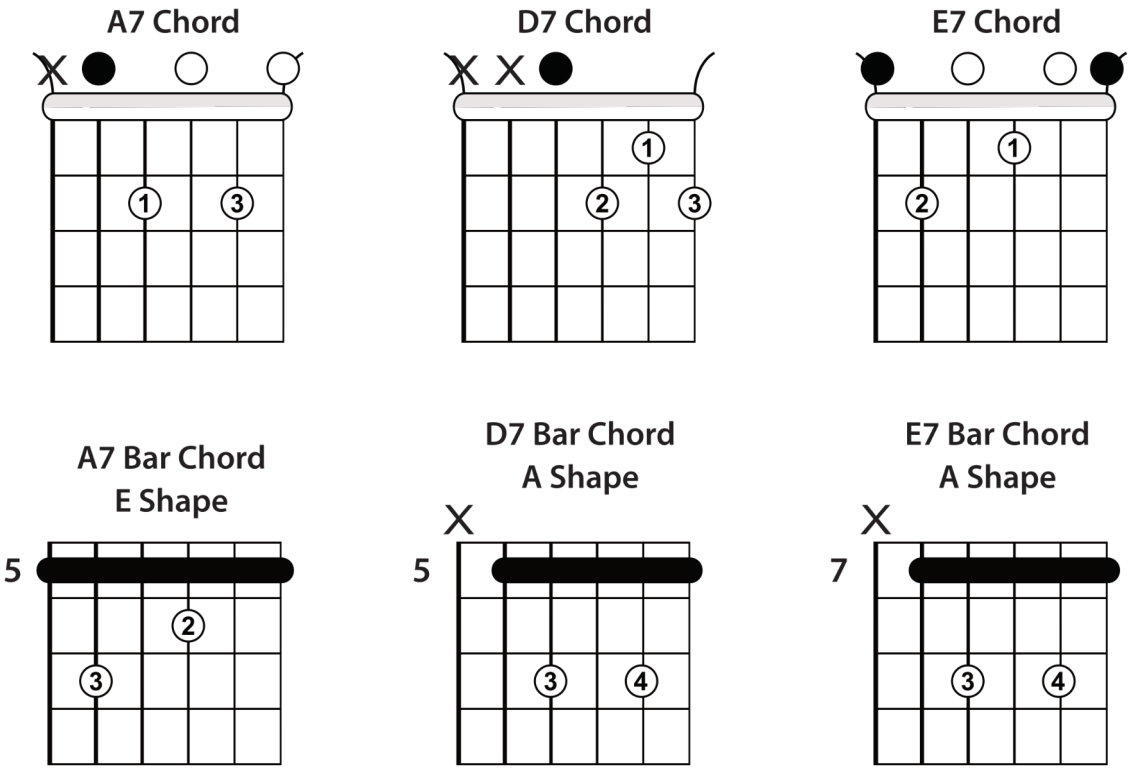



Standard 12-Bar Blues Progression

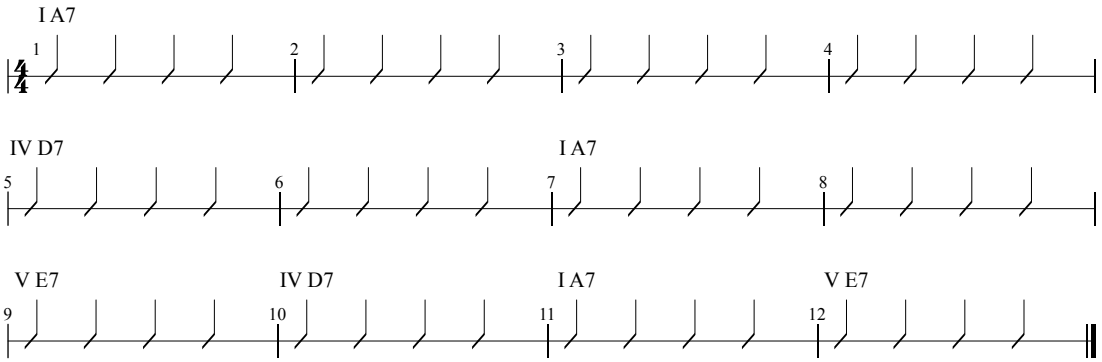


# Module 1 - Rhythm Blues Guitar

## Dominant 7th Chords



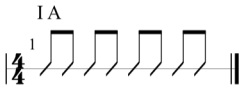

### Standard 12-Bar Blues Progression With Dominant 7th Chords



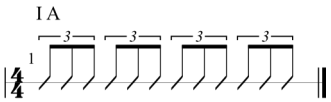
# Module 1 - Rhythm Blues Guitar

## Developing a Swing Feel

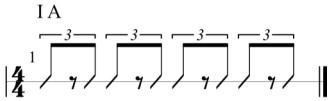
### Non-Swung 8th Notes



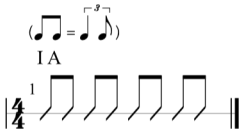
### Triplets



### Middle Triplet Missing (Swing Feel)



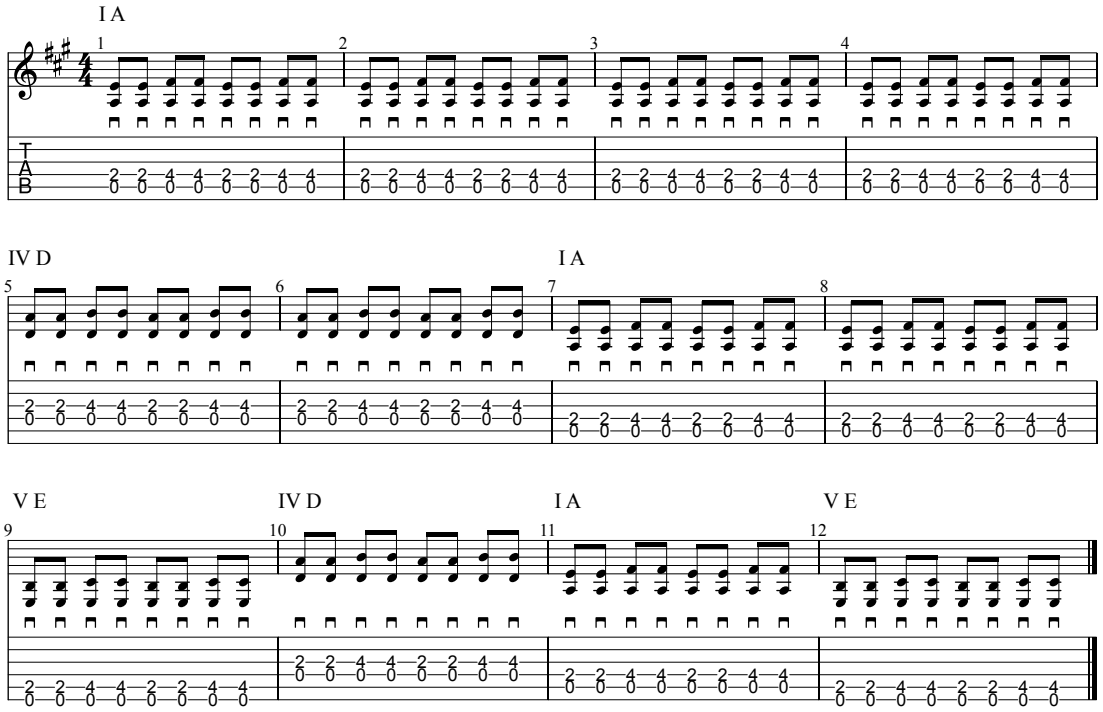
### Swung 8th Notes



# Module 1 - Rhythm Blues Guitar

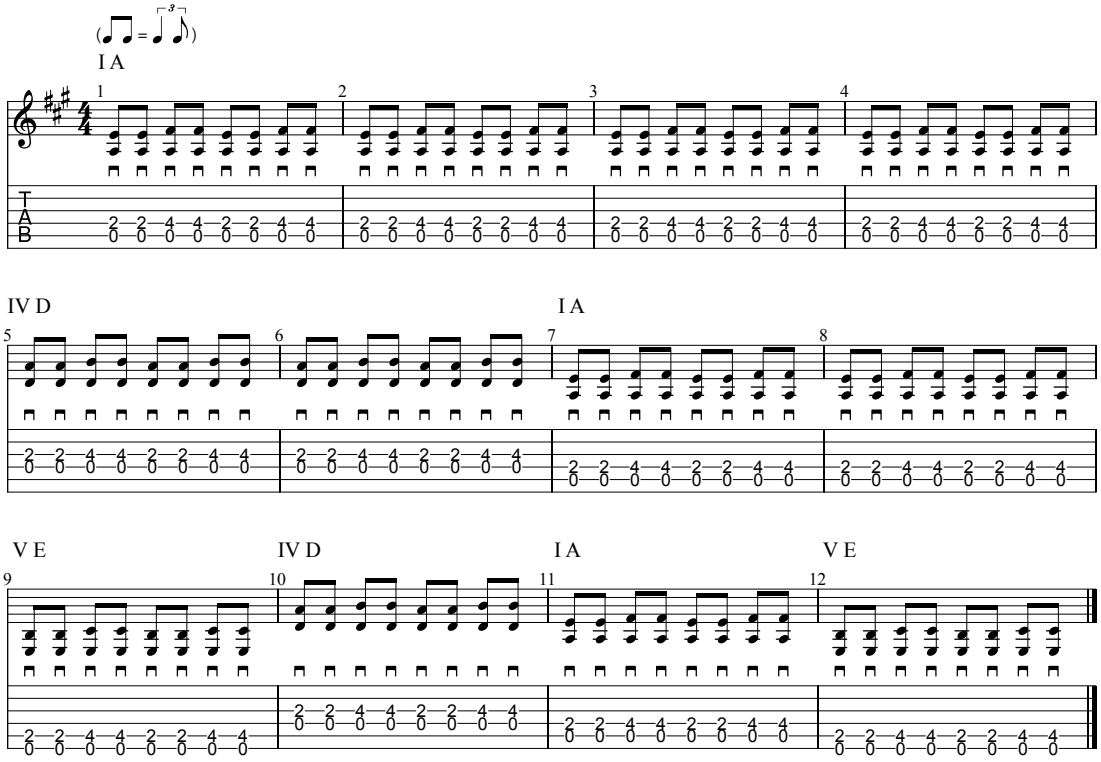
## Blues Guitar Riff 1

12-Bar Blues Riff 1



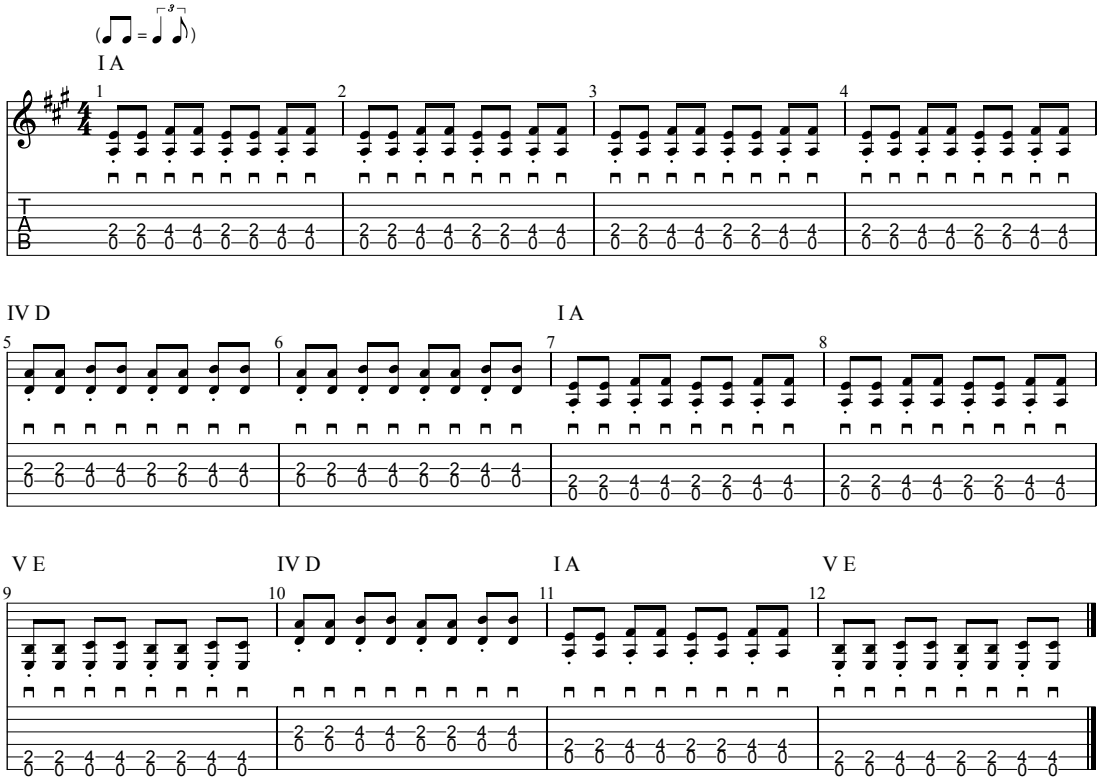
# Module 1 - Rhythm Blues Guitar

## 12-Bar Blues Riff 1 Swung



# Module 1 - Rhythm Blues Guitar

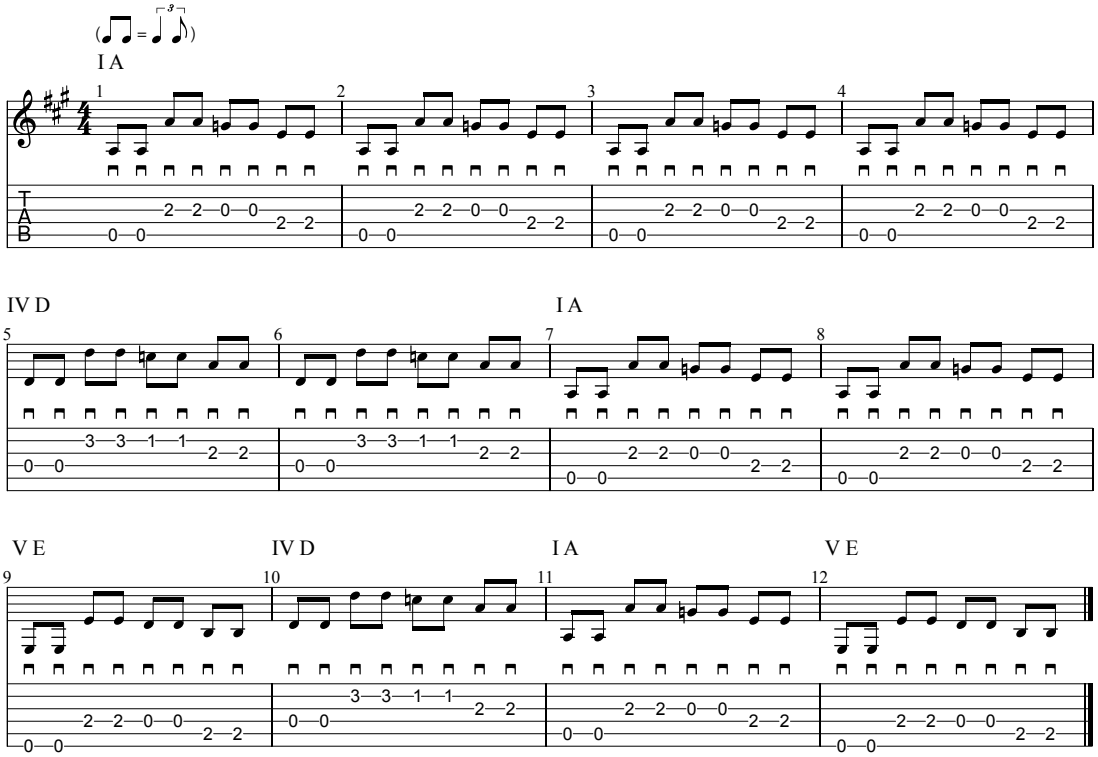
## 12-Bar Blues Riff 1 Swung & Muted



# Module 1 - Rhythm Blues Guitar

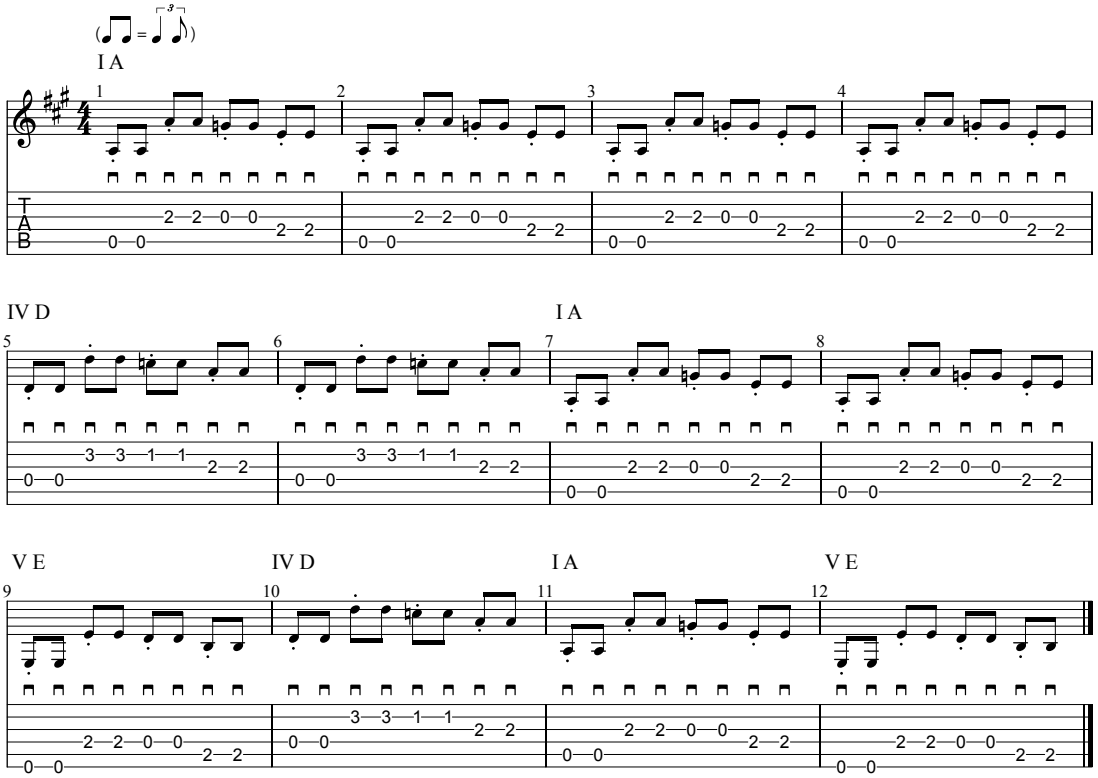
## Blues Guitar Riff 2

12-Bar Blues Riff 2 Swung



# Module 1 - Rhythm Blues Guitar

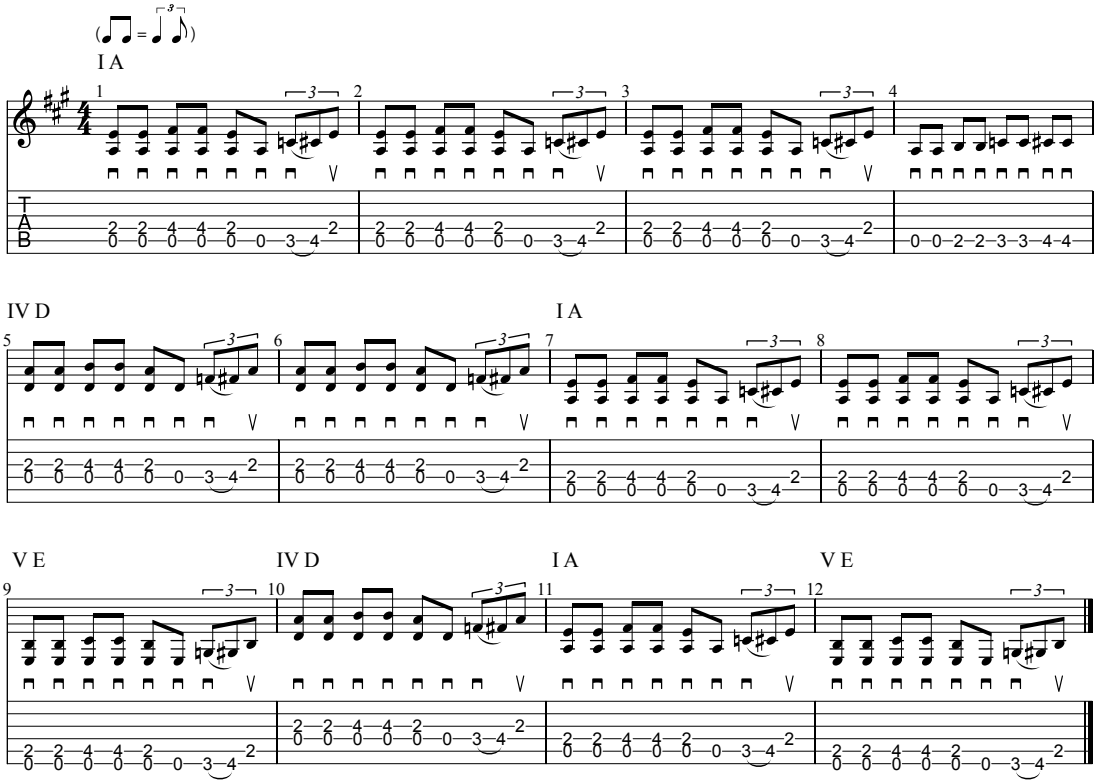
## 12-Bar Blues Riff 2 Swung & Muted



# Module 1 - Rhythm Blues Guitar

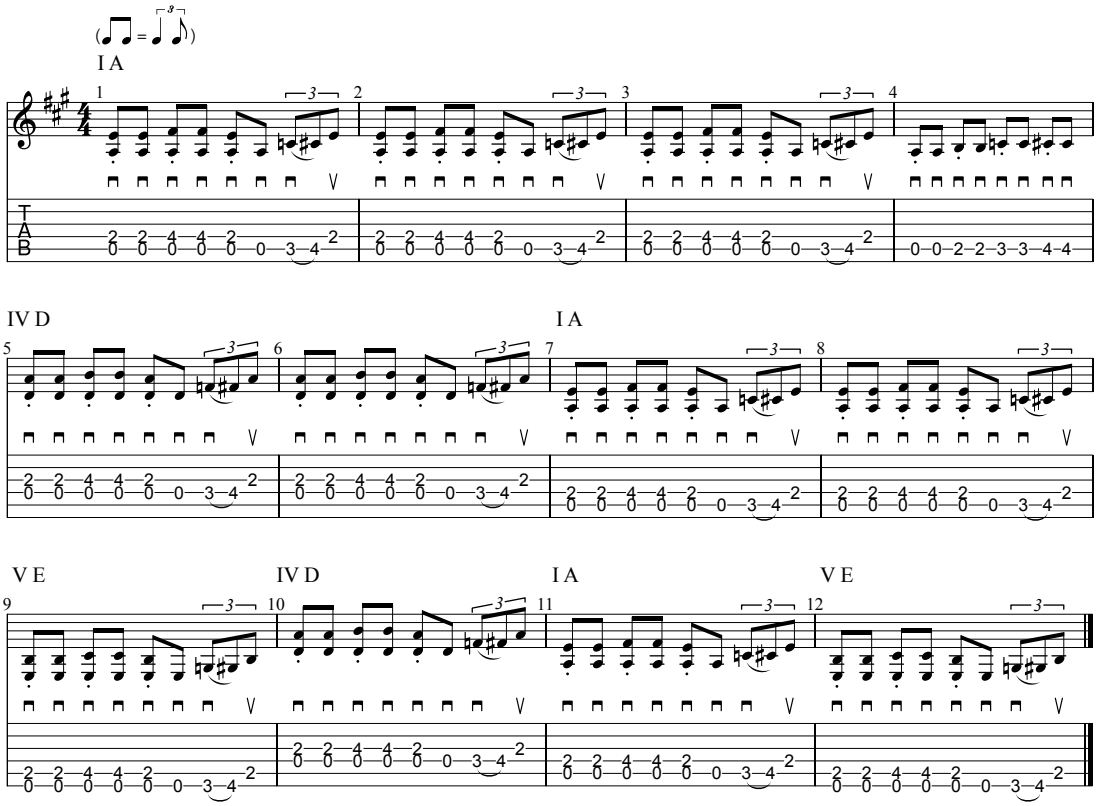
## Blues Guitar Riff 3

12-Bar Blues Riff 3 Swung



# Module 1 - Rhythm Blues Guitar

## 12-Bar Blues Riff 3 Swung & Muted



# Module 1 - Rhythm Blues Guitar

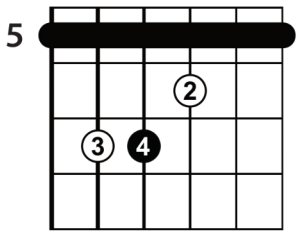
Notes:

# Module 2 - Blues Inflections

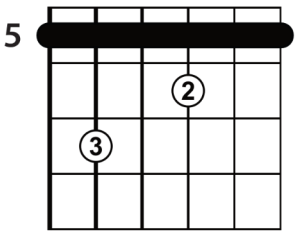
## The Minor Pentatonic Fragment

### E Chord Shapes

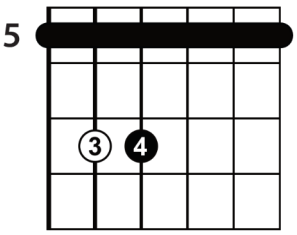
A Major Bar Chord
E Shape




A7 Bar Chord
E Shape

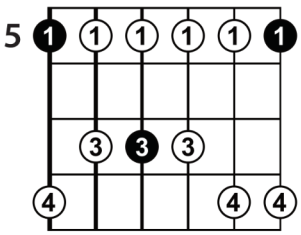



A Minor Bar Chord
E Minor Shape

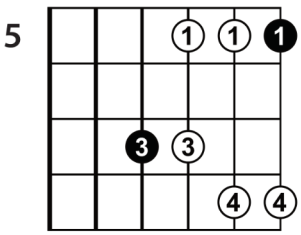



### 6 1 Minor Pentatonic Scale & Fragment

A Minor Pentatonic
6th String Root
1st Finger Starting



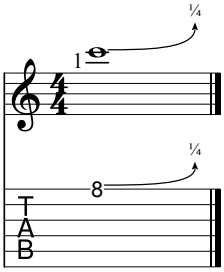

A Minor Pentatonic
Fragment



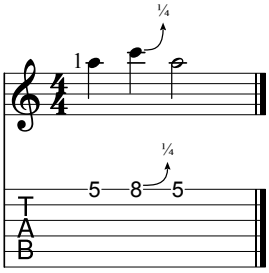
# Module 2 - Blues Inflections

## Quarter-Step Bends

### Quarter-Step Bend



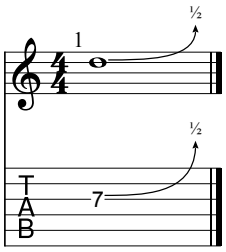

### Quarter-Step Bend Lick



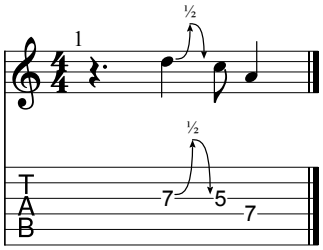
# Module 2 - Blues Inflections

## Half-Step Bends

### Half-Step Bend



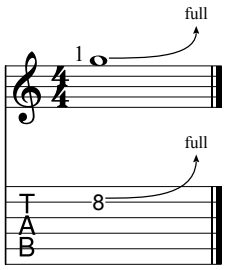

### Half-Step Bend Lick



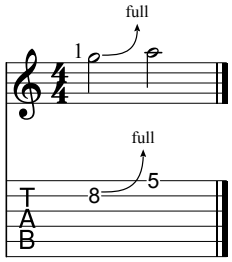
# Module 2 - Blues Inflections

## Full-Step Bends

### Full-Step Bend



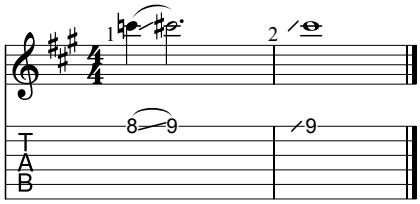

### Full-Step Bend Lick



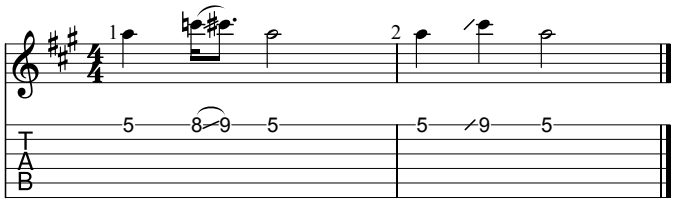
# Module 2 - Blues Inflections

## Sliding

### Sliding




### Sliding Lick #1

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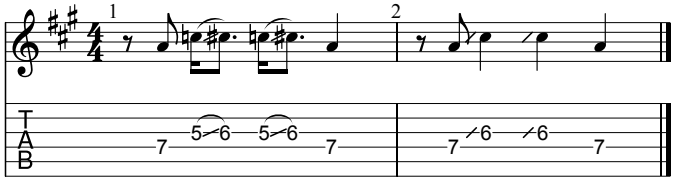
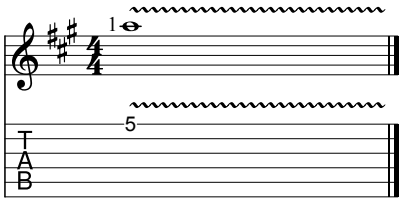


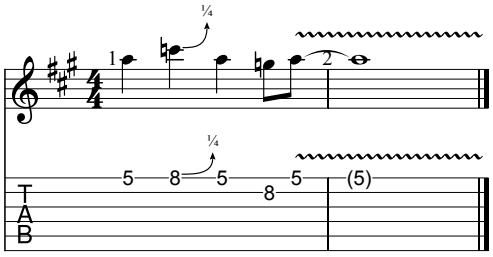
# Module 2 - Blues Inflections

## Vibrato

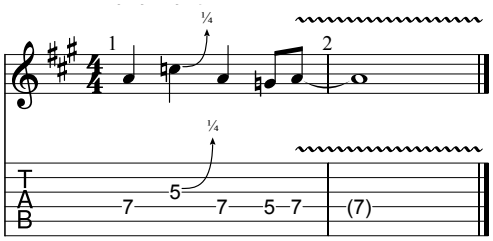
### Vibrato



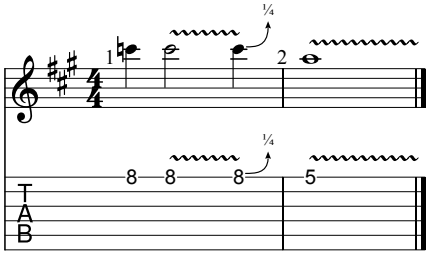
### Vibrato Lick #1



### Vibrato Lick #2



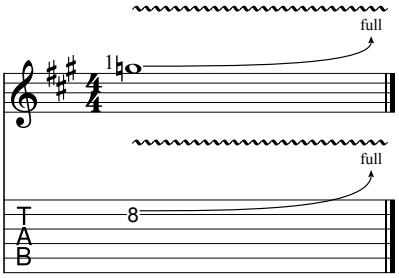
### Vibrato Lick #3



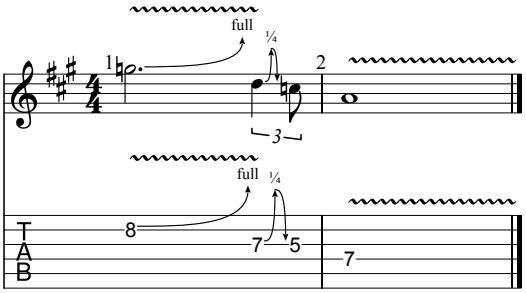
# Module 2 - Blues Inflections

## Bending With Vibrato

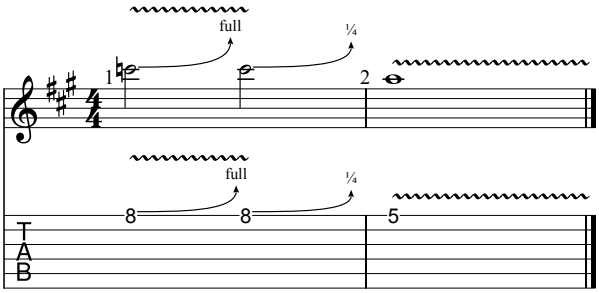
### Bending With Vibrato




### Bending With Vibrato Lick #1




### Bending With Vibrato Lick #2



# Module 2 - Blues Inflections

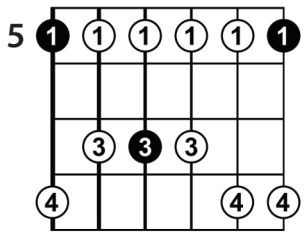
Notes:

# Module 3 - Start Jamming & Improvising

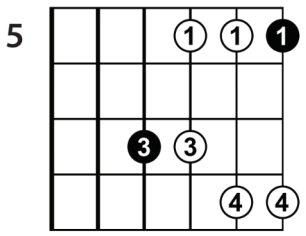
## The Minor Pentatonic Fragment

### 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!

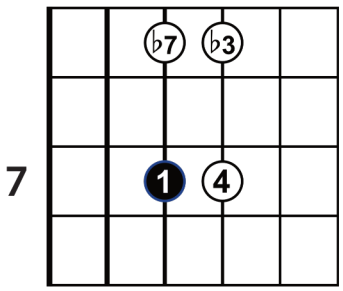
The tricky part is that the sound of the note you play will change as the chords change. That means that you have to actively use your ear to react quickly to the sounds you hear. This can be challenging and unnerving at first, but you will get used to it over time. The main thing is to just jump in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

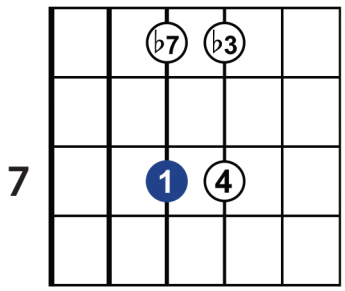
B.B.'s Box (A Minor)
With Scale Degrees



# Module 3 - Start Jamming & Improvising

## Playing Over the 1 Chord

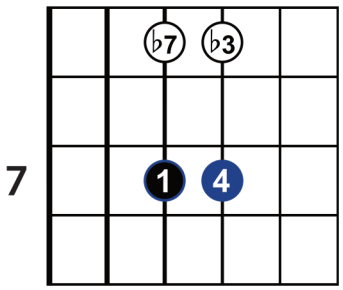
B.B.'s Box (A Minor)
Root Note of the 1



# Module 3 - Start Jamming & Improvising

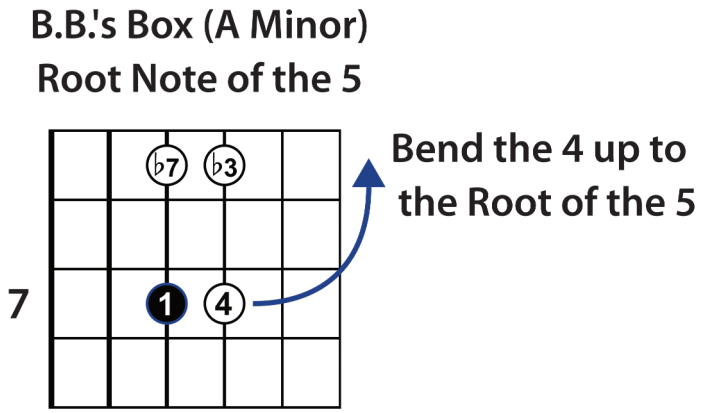
## Playing Over the 4 Chord

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



# Module 3 - Start Jamming & Improvising

## Playing Over the 5 Chord



# 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.

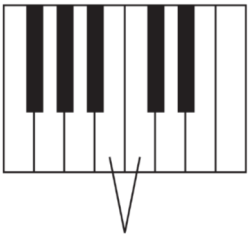
# Module 3 - Start Jamming & Improvising

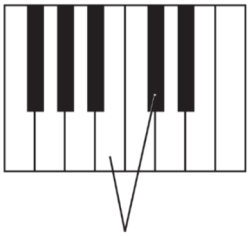
Notes:

# Module 4 - Blues Music Theory

## The Major Scale

### Half-Steps & Whole-Steps

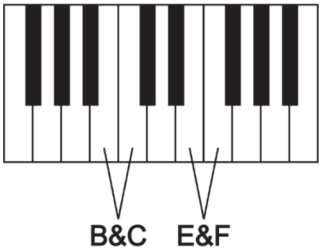



### The Major Scale Formula

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)

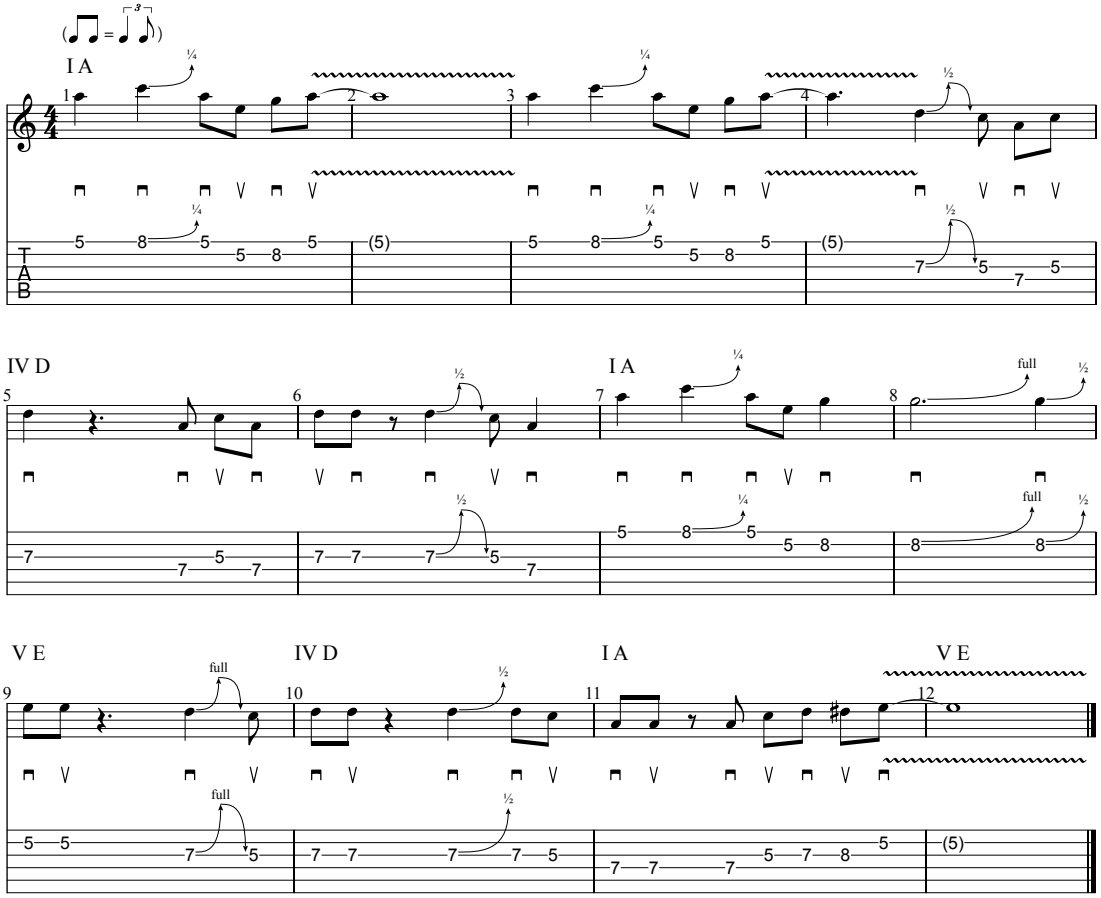
1C 3E♭ 5G 7B♭

# Module 4 - Blues Music Theory

Notes:

# Module 5 - Foundational Blues Guitar Solo

## Foundational Blues Guitar Solo



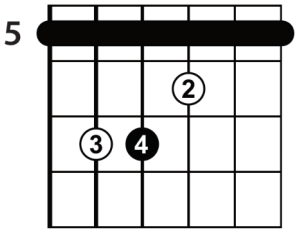
# Module 5 - Foundational Blues Guitar Solo

Notes:

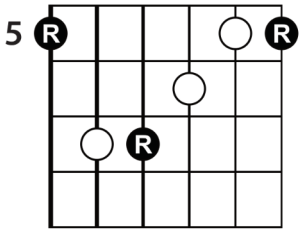
# Module 6 - Playing Over Blues Chord Changes

## Roots of the 1 Chord

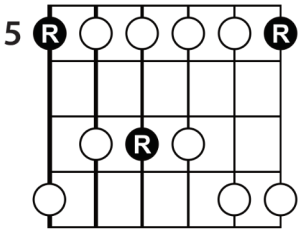
A Major Bar Chord
E Shape



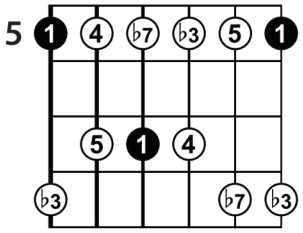

A Major Bar Chord
E Shape Root Notes




A Minor Pentatonic
Roots of the I A Chord



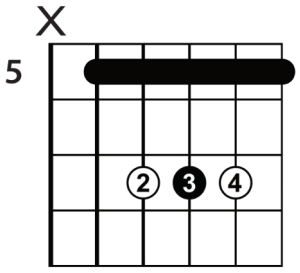

A Minor Pentatonic
With Scale Degrees



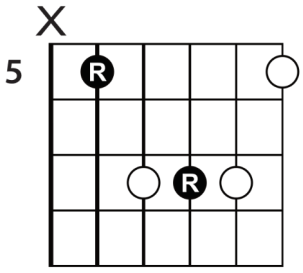
# Module 6 - Playing Over Blues Chord Changes

## Roots of the 4 Chord

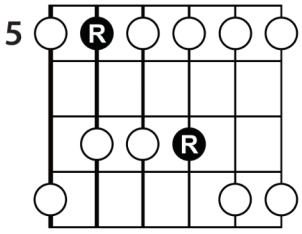
D Major Bar Chord
A Shape



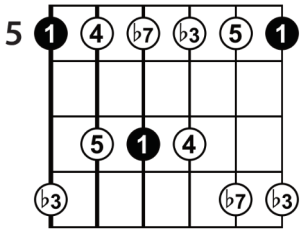

D Major Bar Chord
A Shape Root Notes




A Minor Pentatonic
Roots of the IV D Chord



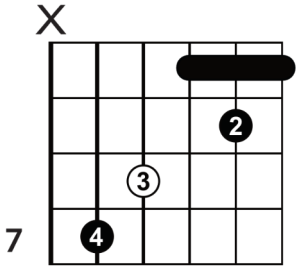

A Minor Pentatonic
With Scale Degrees



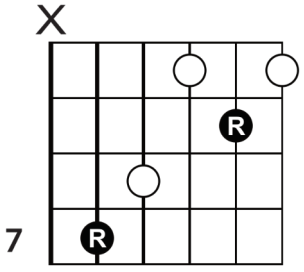
# Module 6 - Playing Over Blues Chord Changes

## Roots of the 5 Chord

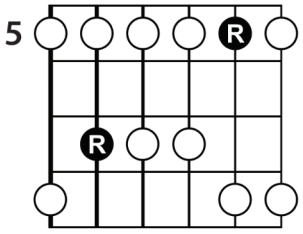
E Major Bar Chord
C Shape



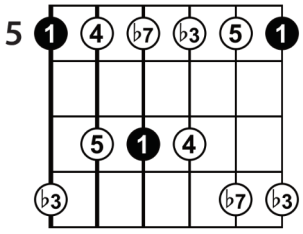

E Major Bar Chord
C Shape




A Minor Pentatonic
Roots of theV D Chord

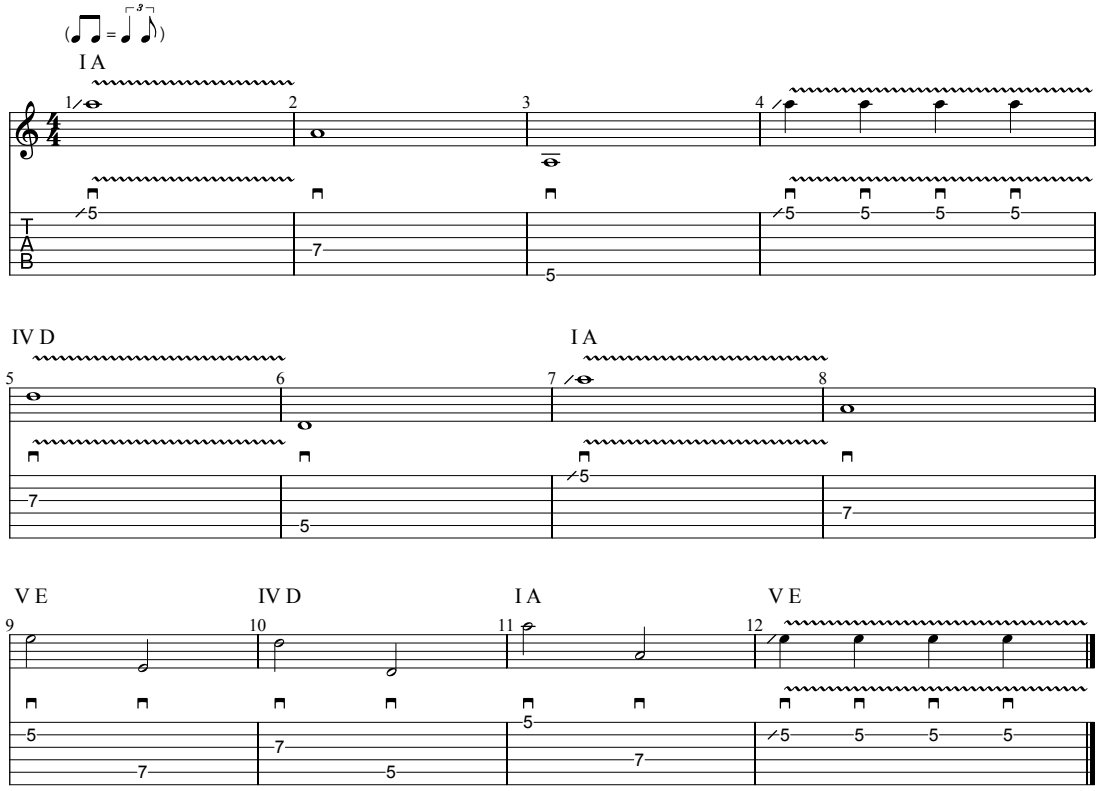



A Minor Pentatonic
With Scale Degrees



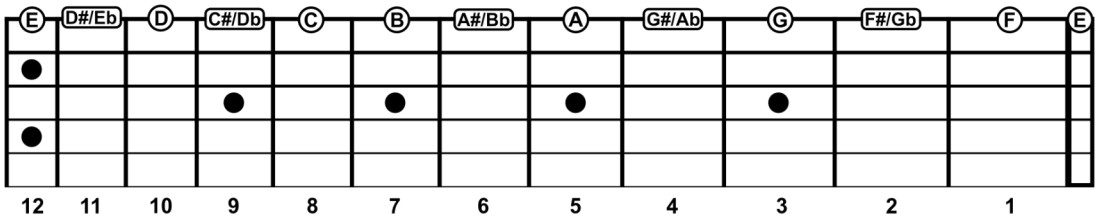
# Module 6 - Playing Over Blues Chord Changes

## Easy 1-4-5 Roots Solo



# Module 6 - Playing Over Blues Chord Changes

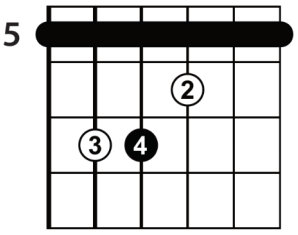
## Movability



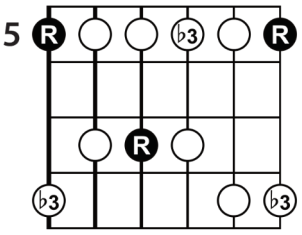
# Module 6 - Playing Over Blues Chord Changes

## Playing Over the 1 Chord

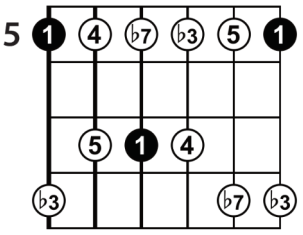
A Major Bar Chord
E Shape



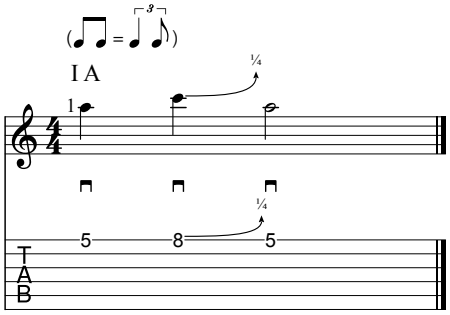

A Minor Pent Scale
Roots & ♭3rds
of the I A Chord




A Minor Pentatonic
With Scale Degrees



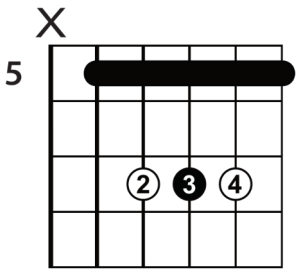

### Lick Over the 1 Chord



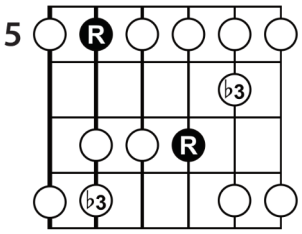
# Module 6 - Playing Over Blues Chord Changes

## Playing Over the 4 Chord

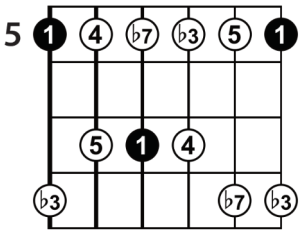
D Major Bar Chord
A Shape



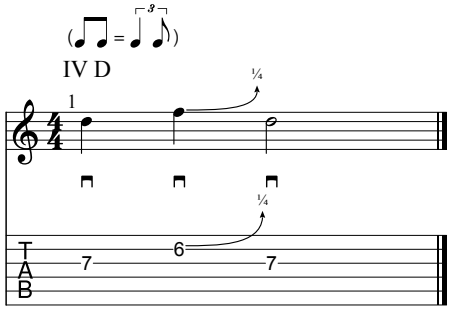

A Minor Pent Scale
Roots & ♭3rds
of the IV D Chord




A Minor Pentatonic
With Scale Degrees



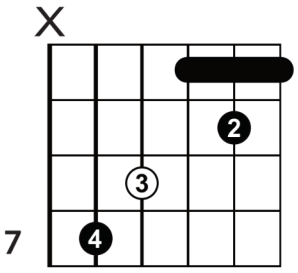

### Lick Over the 4 Chord



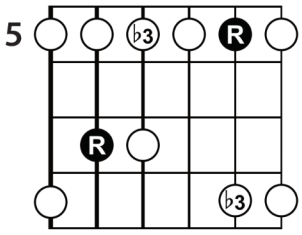
# Module 6 - Playing Over Blues Chord Changes

## Playing Over the 5 Chord

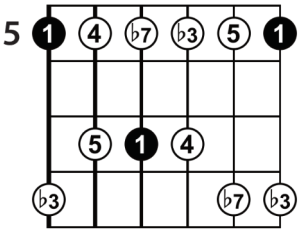
E Major Bar Chord
C Shape



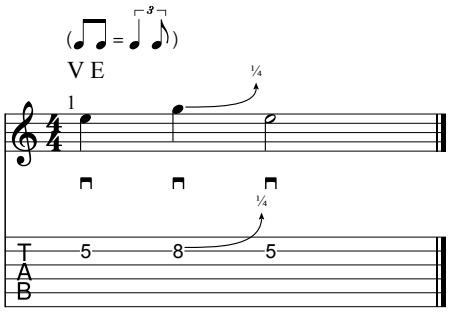

A Minor Pent Scale
Roots & ♭3rds
of the V E Chord




A Minor Pentatonic
With Scale Degrees

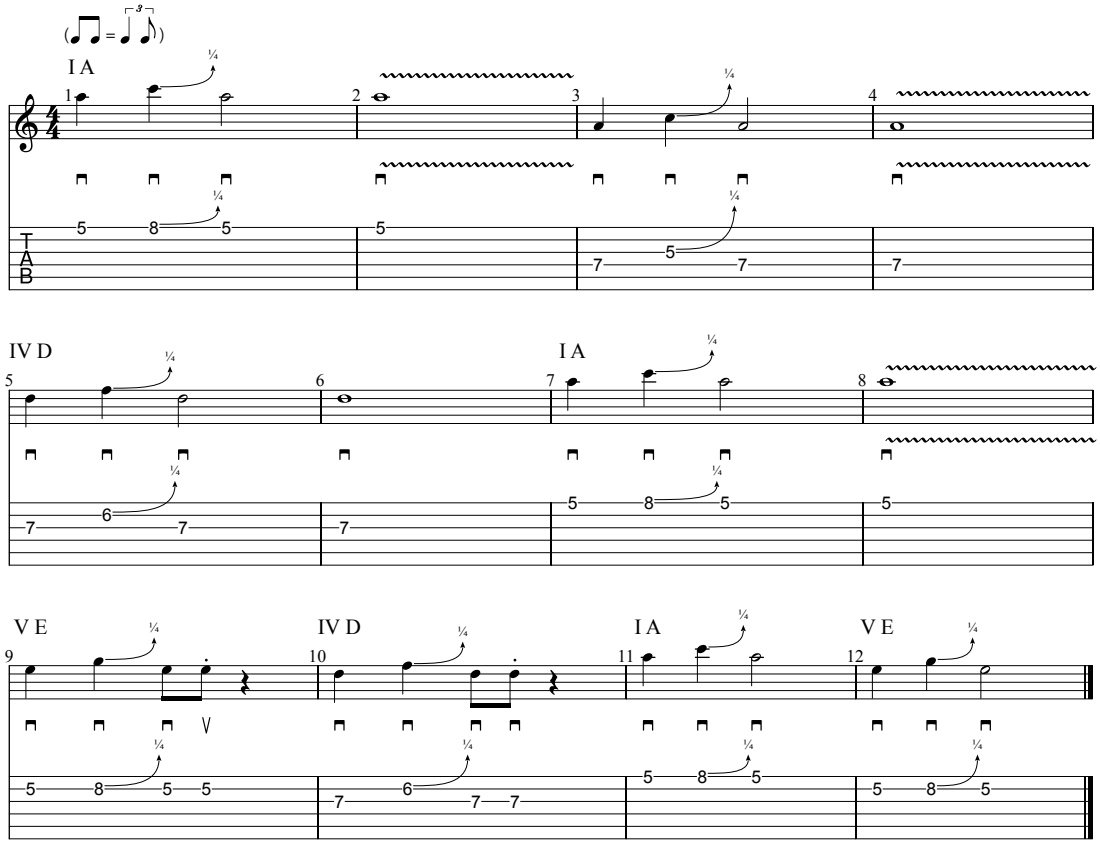



### Lick Over the 5 Chord



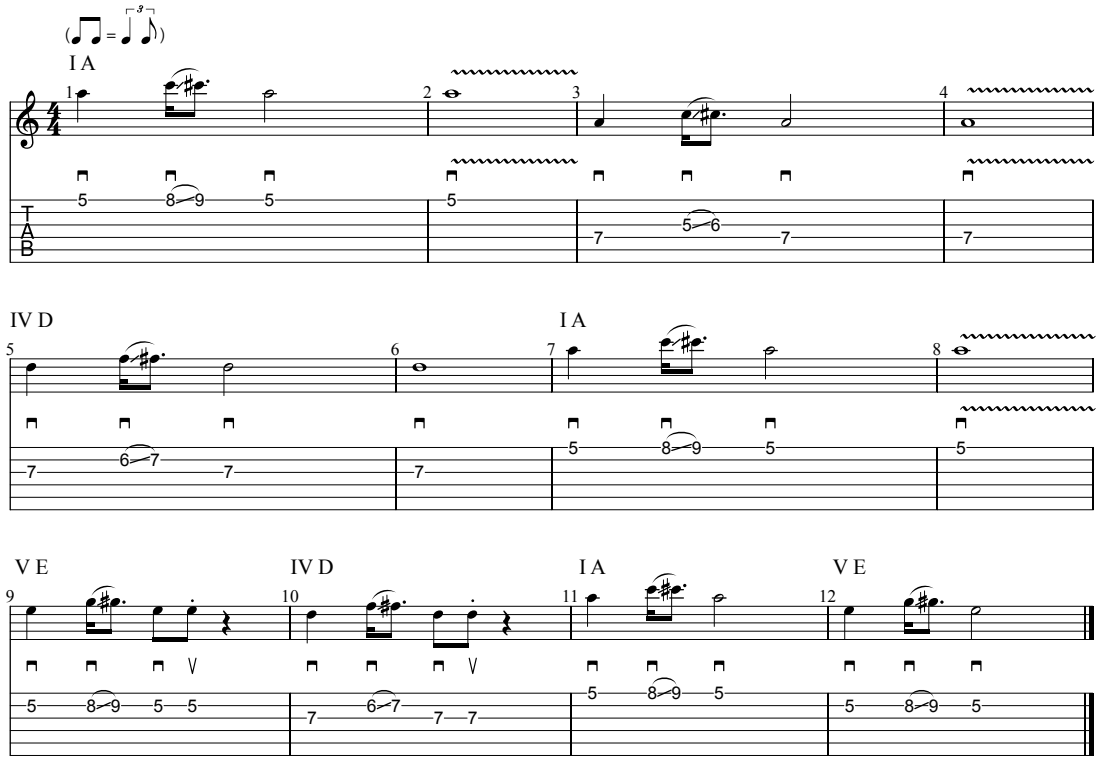
# Module 6 - Playing Over Blues Chord Changes

## 1-4-5 Solo Bends



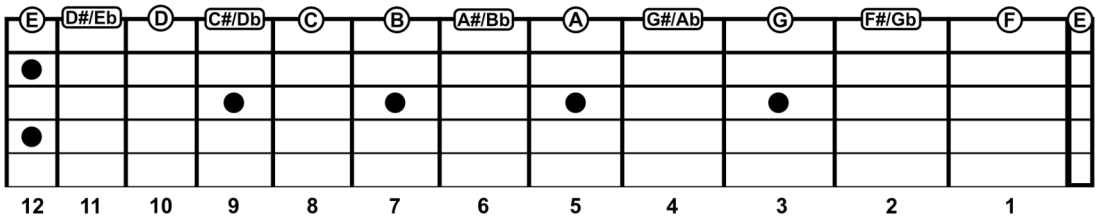
# Module 6 - Playing Over Blues Chord Changes

## 1-4-5 Solo Slides



# 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.

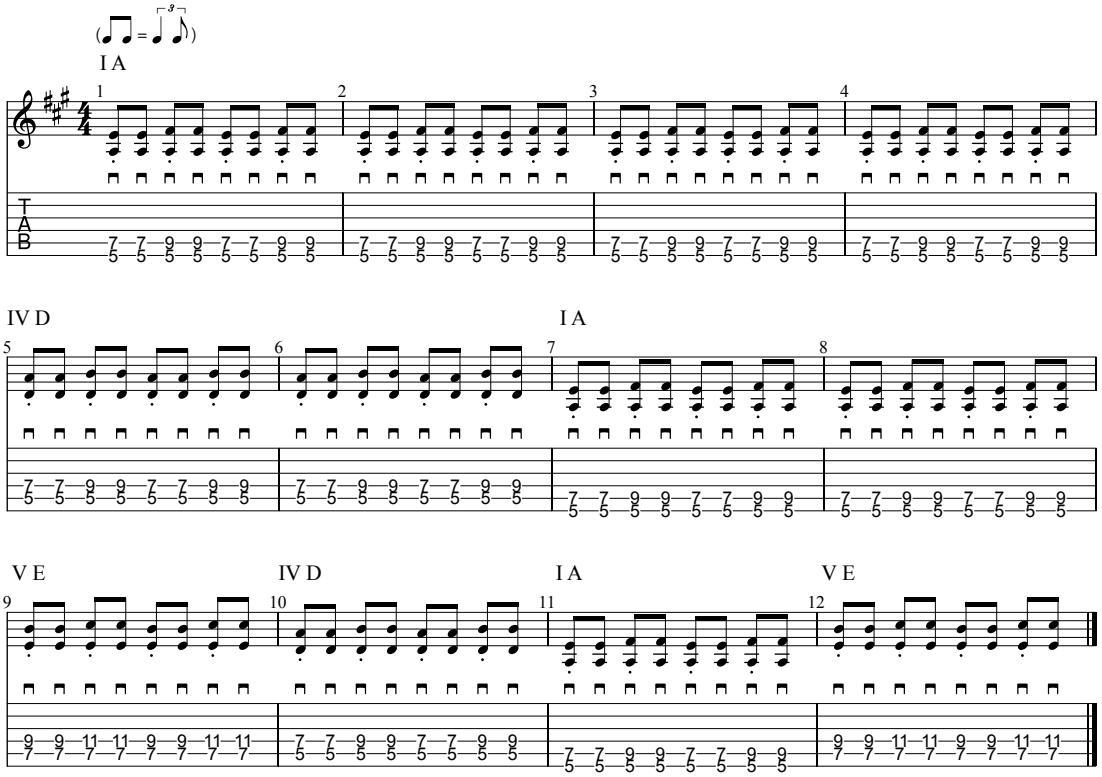
# Module 6 - Playing Over Blues Chord Changes

Notes:

# Module 7 - Quick-Change Blues & Turnarounds

## Move the Blues Riff

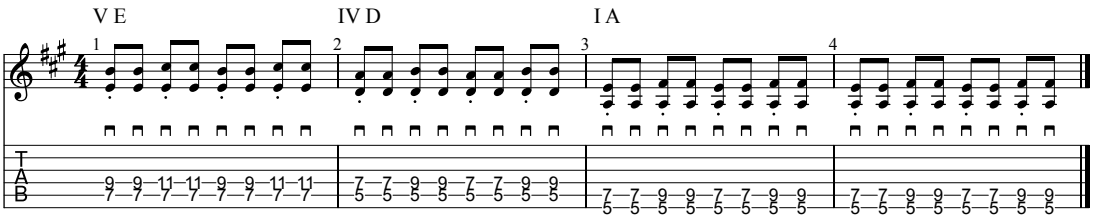
### Blues Riff Starting on the E Shape



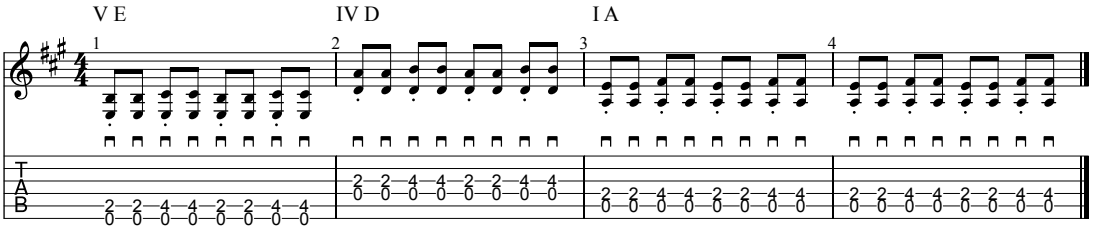
# Module 7 - Quick-Change Blues & Turnarounds

## Rhythm Turnaround Licks

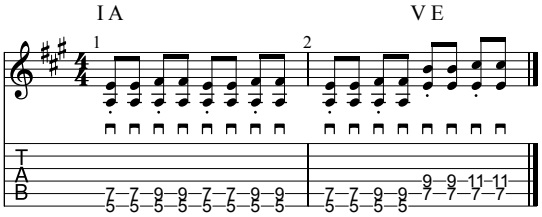
### Stay on the 1 E Shape



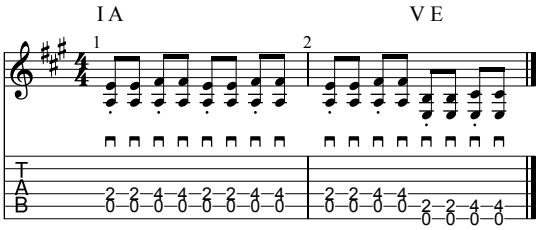

### Stay on the 1 Open




### Turnaround Lick #1 E Shape

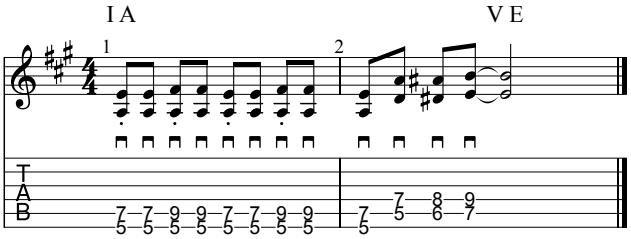



### Turnaround Lick #1 Open

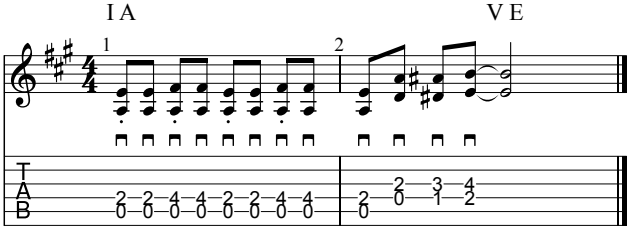


# Module 7 - Quick-Change Blues & Turnarounds

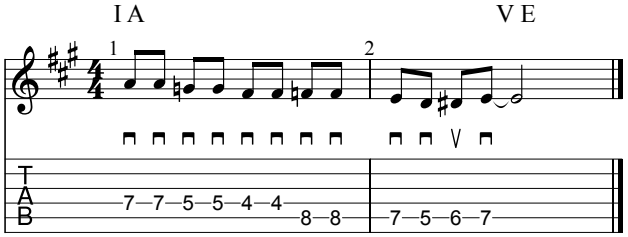
## Turnaround Lick #2 E Shape



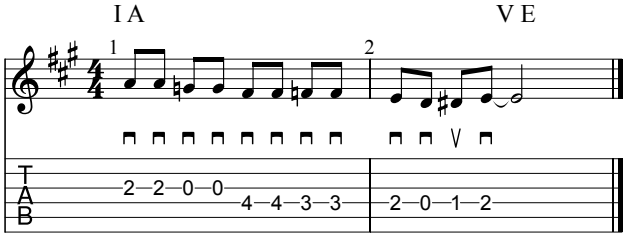

## Turnaround Lick #2 Open




## Turnaround Lick #3 E Shape

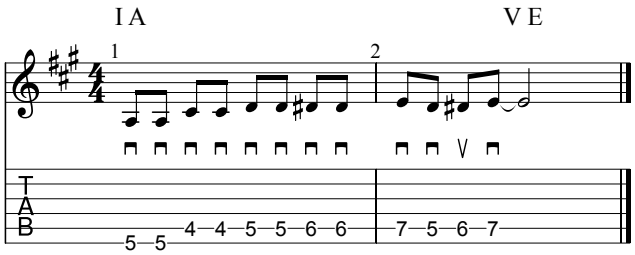



## Turnaround Lick #3 Open

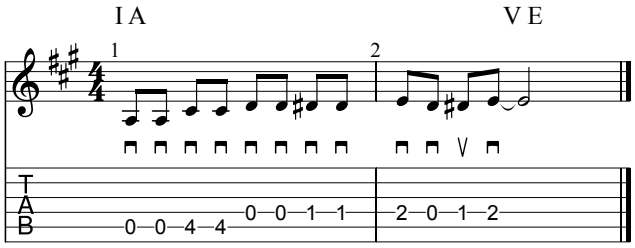


# Module 7 - Quick-Change Blues & Turnarounds

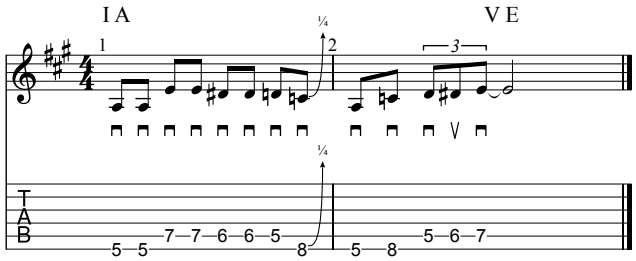
## Turnaround Lick #4 E Shape



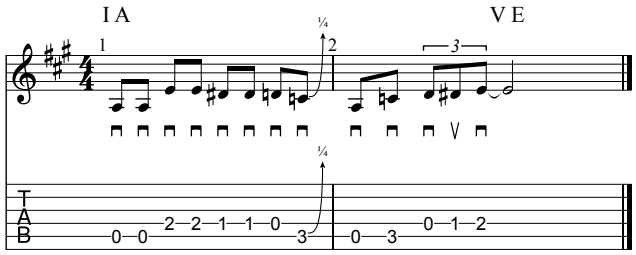

## Turnaround Lick #4 E Open




## Turnaround Lick #5 E Shape



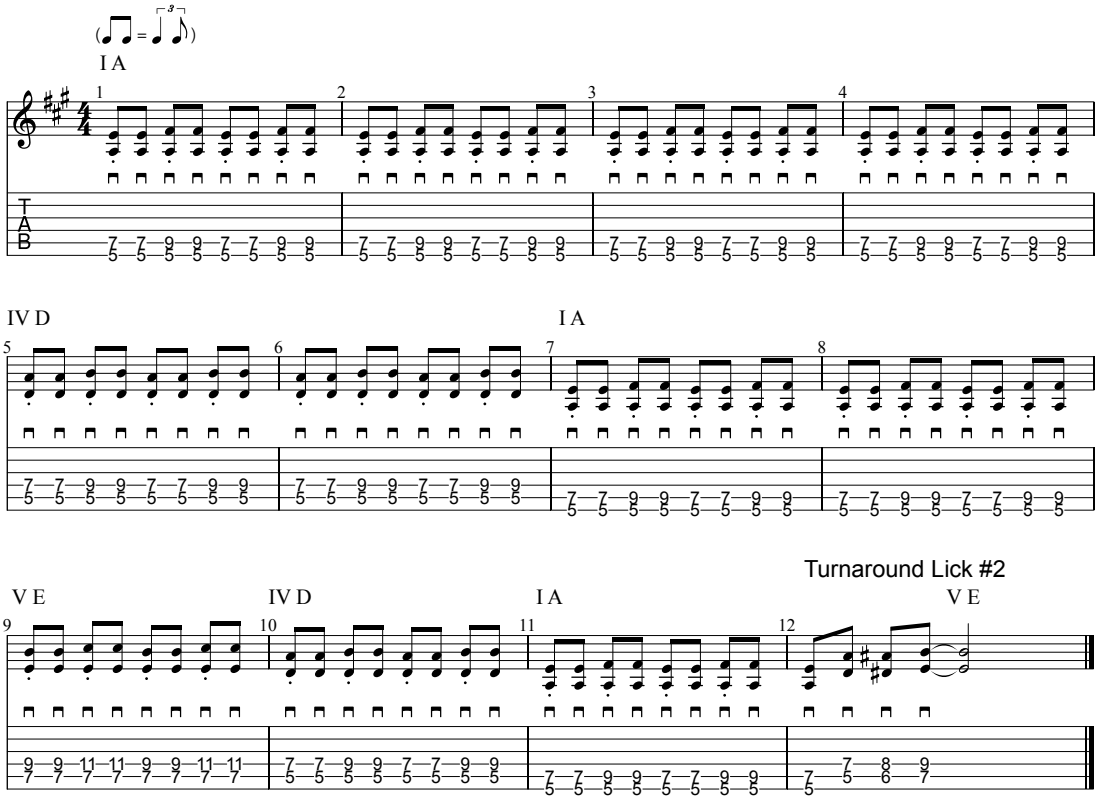

## Turnaround Lick #5 Open



# Module 7 - Quick-Change Blues & Turnarounds

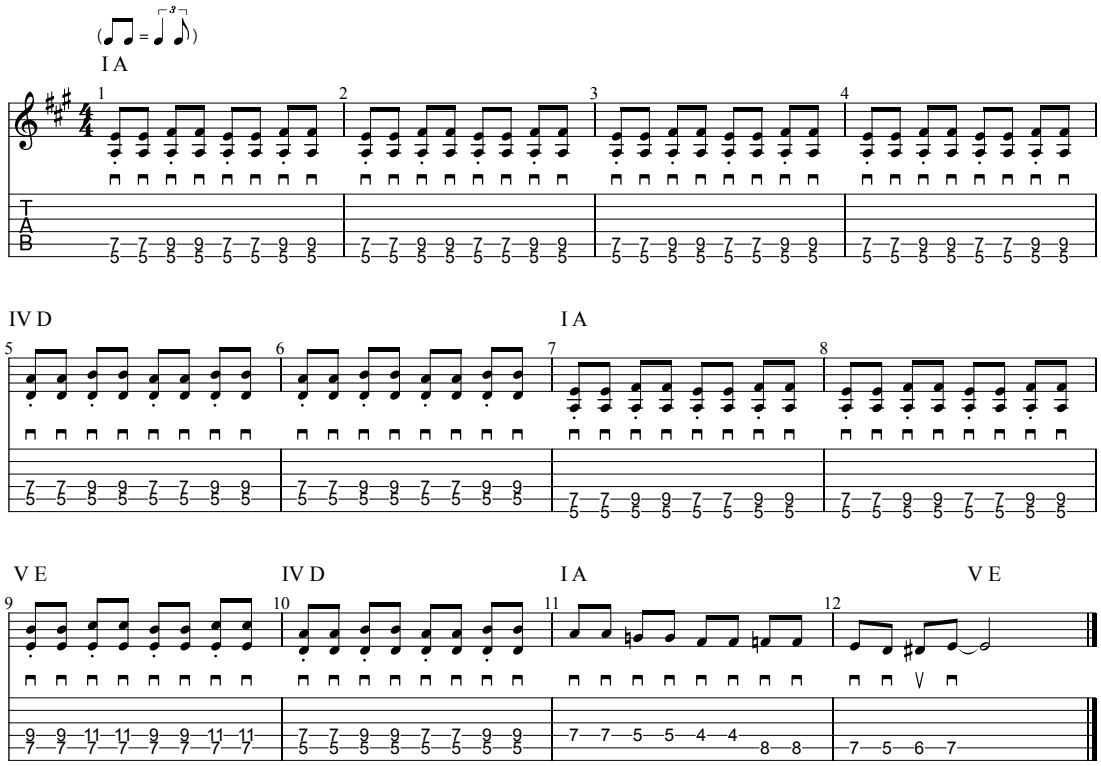
## Turnarounds With the Blues Riff

### Turnaround Lick #2 With the Blues Riff



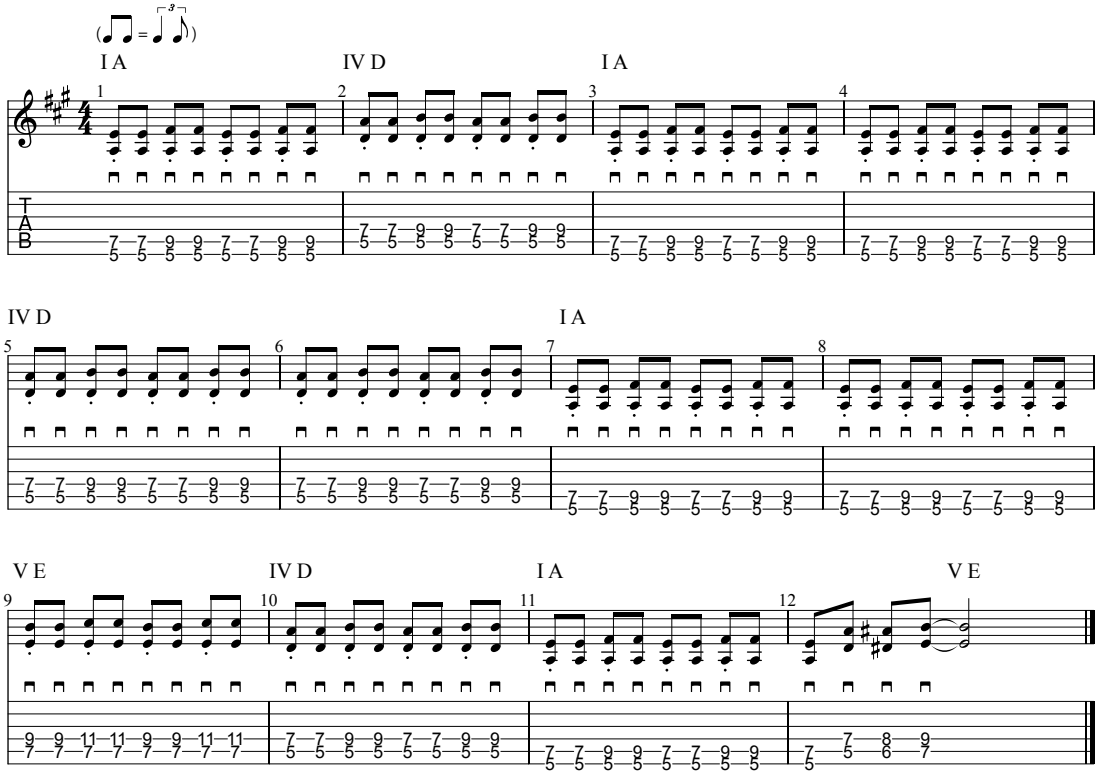
# Module 7 - Quick-Change Blues & Turnarounds

## Turnaround Lick #3 With the Blues Riff



# Module 7 - Quick-Change Blues & Turnarounds

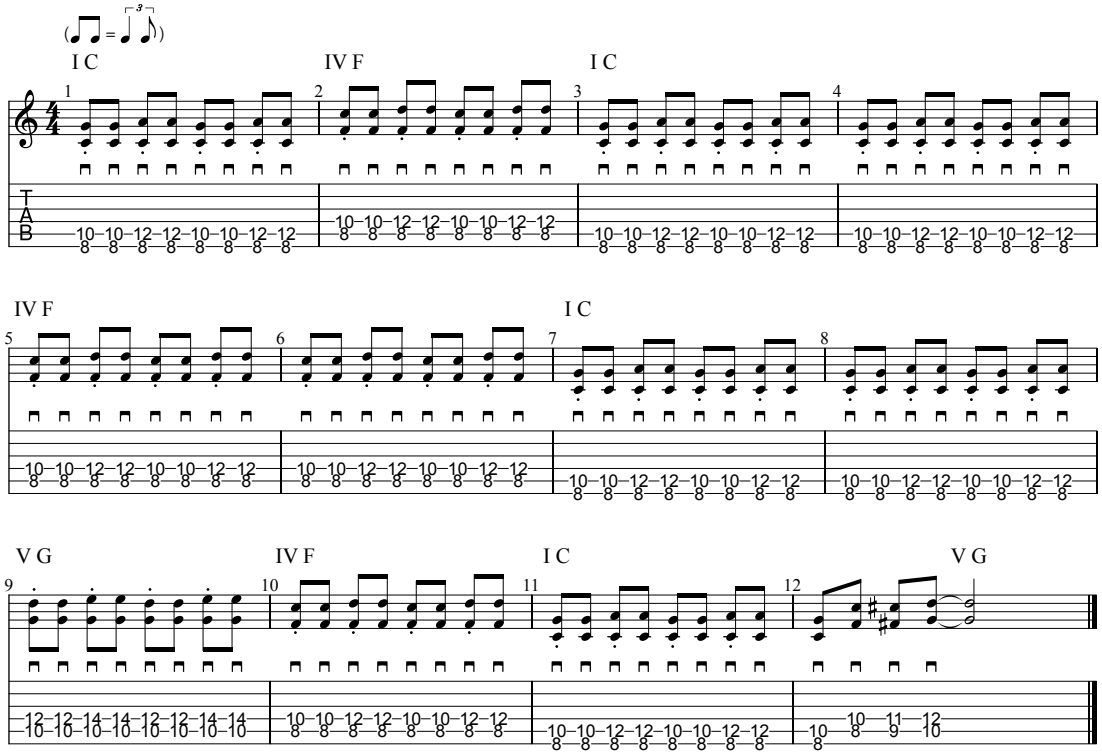
## Quick-Change Rhythm Guitar Riff



# Module 7 - Quick-Change Blues & Turnarounds

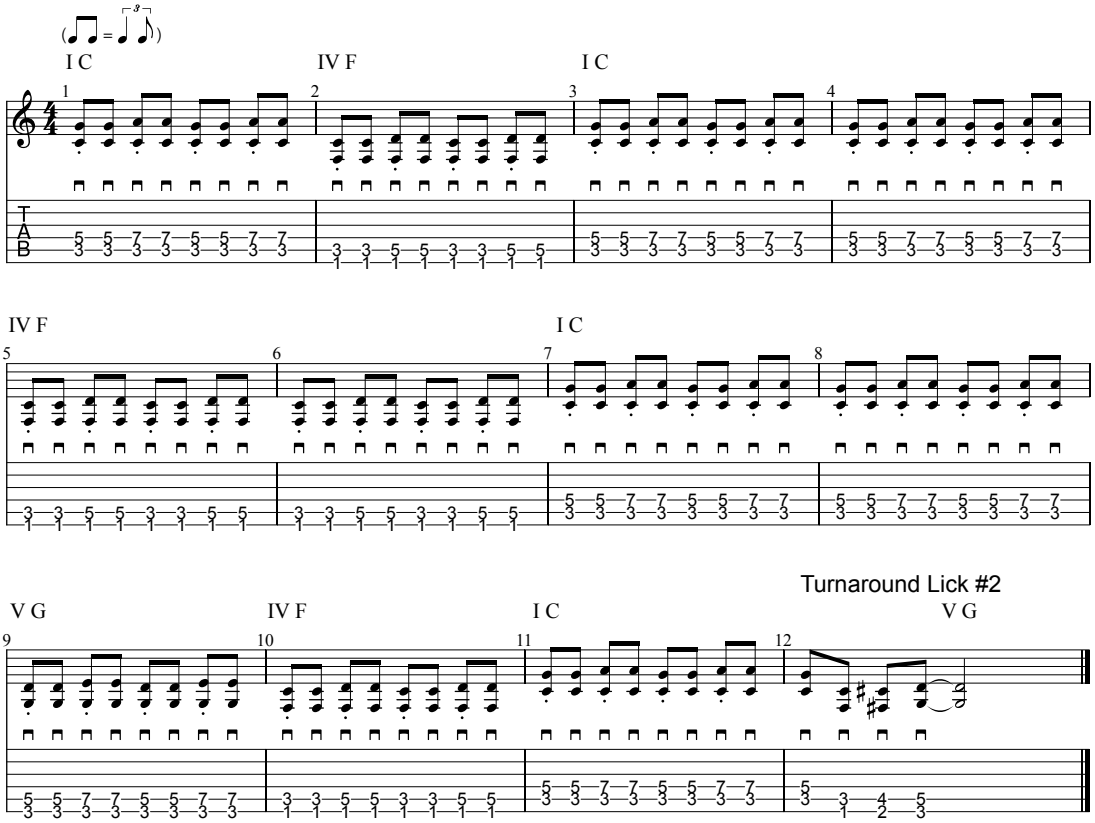
## Change Keys

### Quick-Change Rhythm in C



# Module 7 - Quick-Change Blues & Turnarounds

## Quick-Change Rhythm in C (A shape)



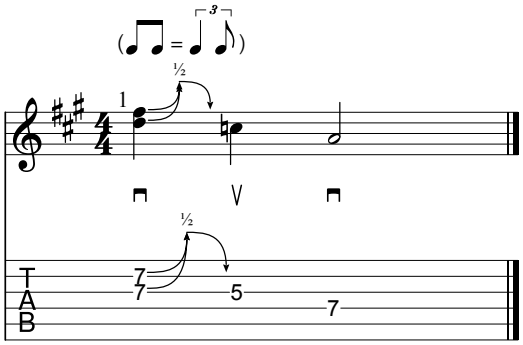
# Module 7 - Quick-Change Blues & Turnarounds

Notes:

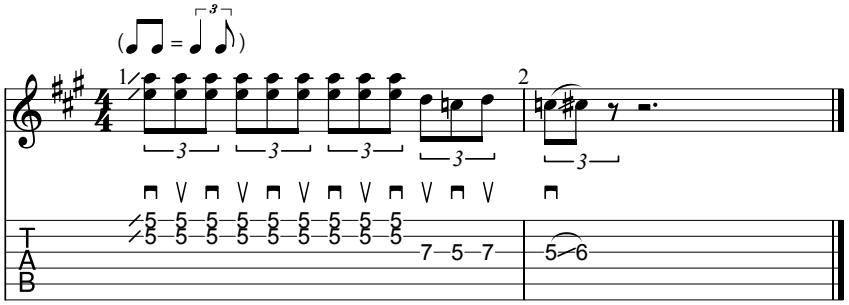
# Module 8 - Double Stop & Turnaround Licks

## Double Stop Licks

### Double Stop Lick #1

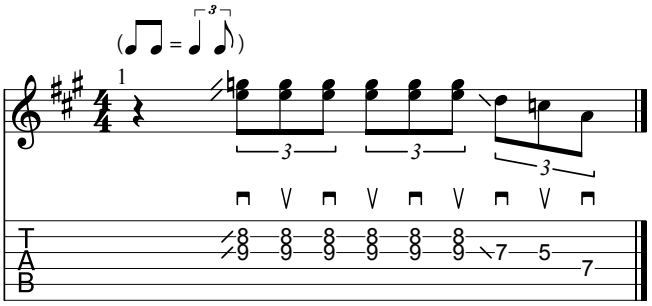


### Double Stop Lick #2

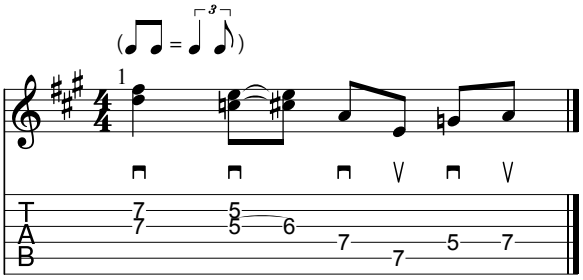


# Module 8 - Double Stop & Turnaround Licks

## Double Stop Lick #3



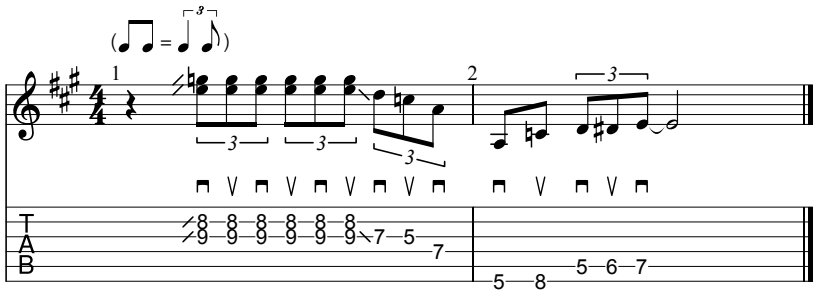
## Double Stop Lick #4



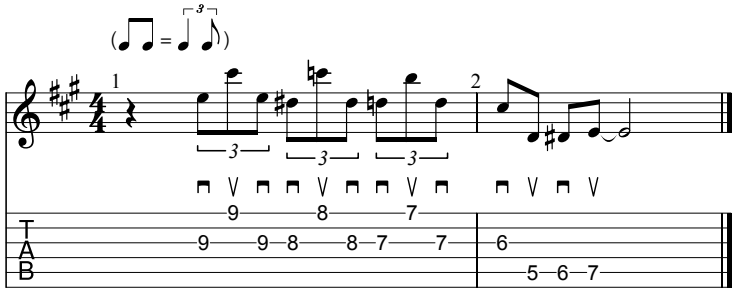
# Module 8 - Double Stop & Turnaround Licks

## Turnaround Licks

### Turnaround Lick #1

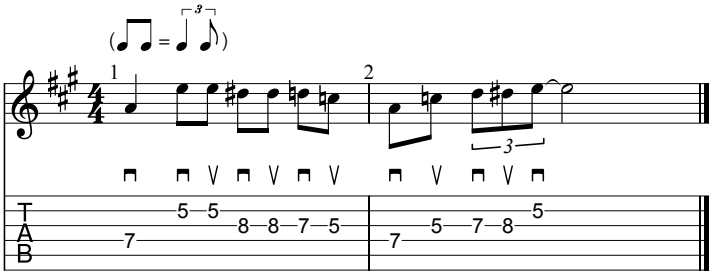


### Turnaround Lick #2

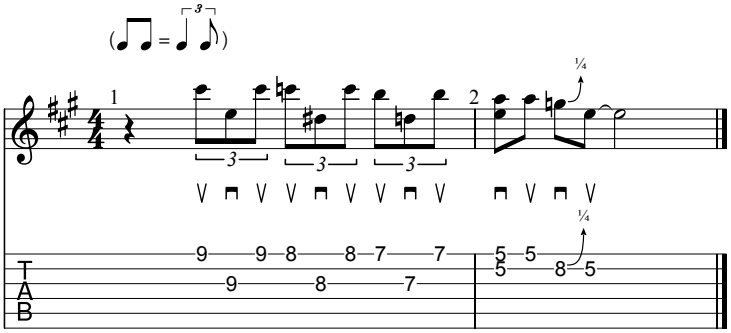


# Module 8 - Double Stop & Turnaround Licks

## Turnaround Lick #3

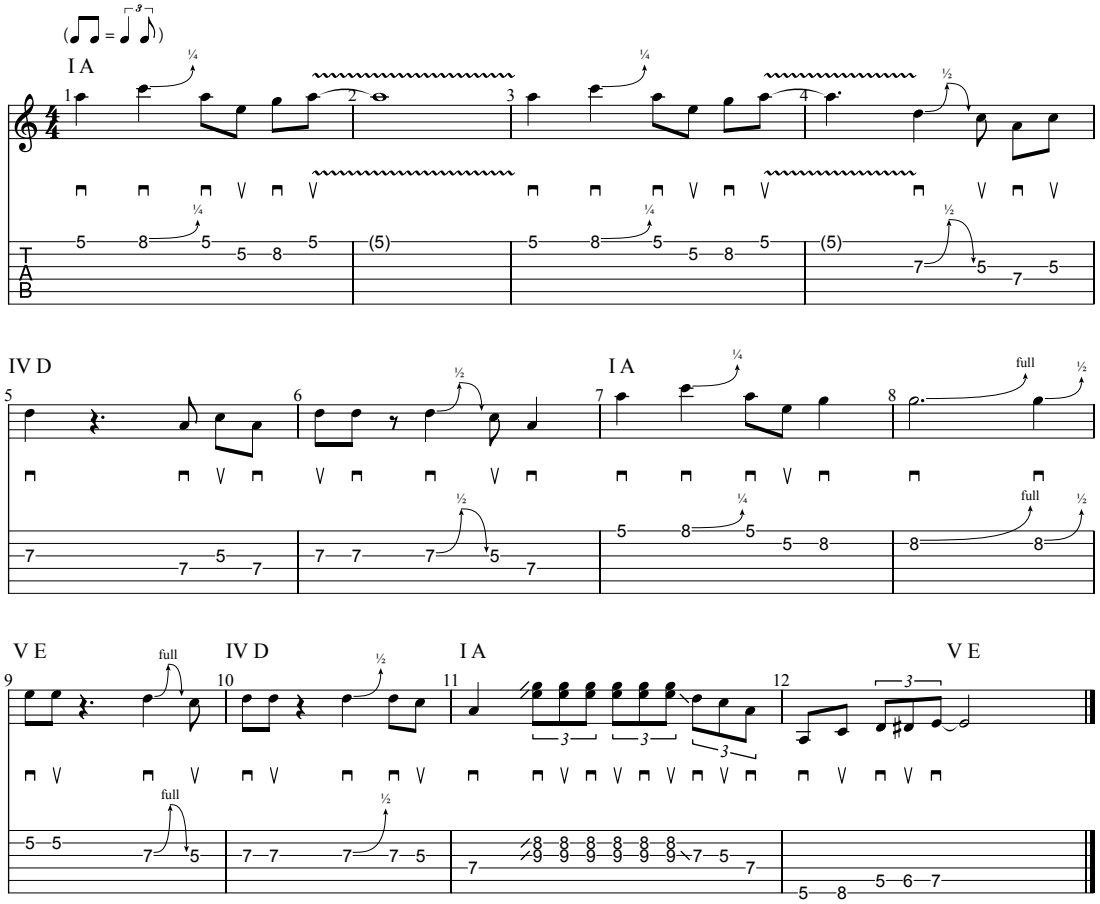


## Turnaround Lick #4



# Module 8 - Double Stop & Turnaround Licks

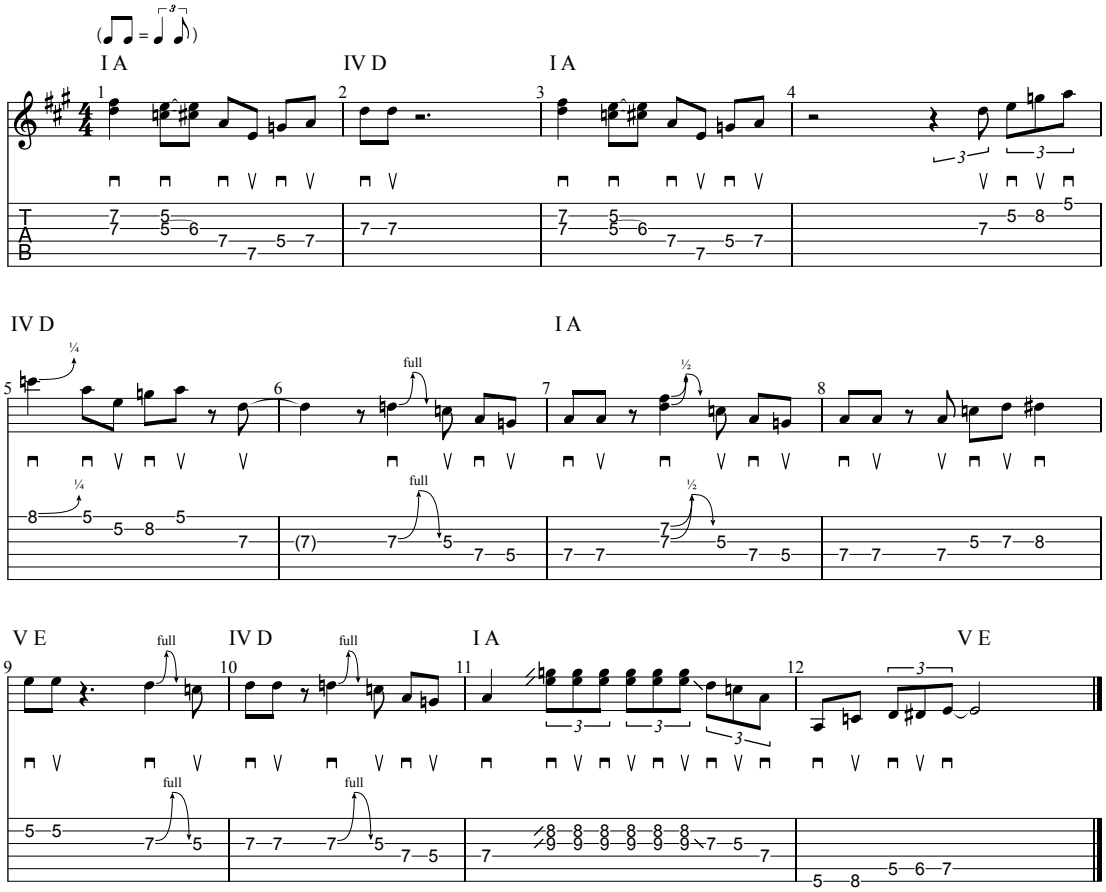
## Foundational Blues Solo With Turnaround



# Module 8 - Double Stop & Turnaround Licks

## Quick-Change Blues Solo

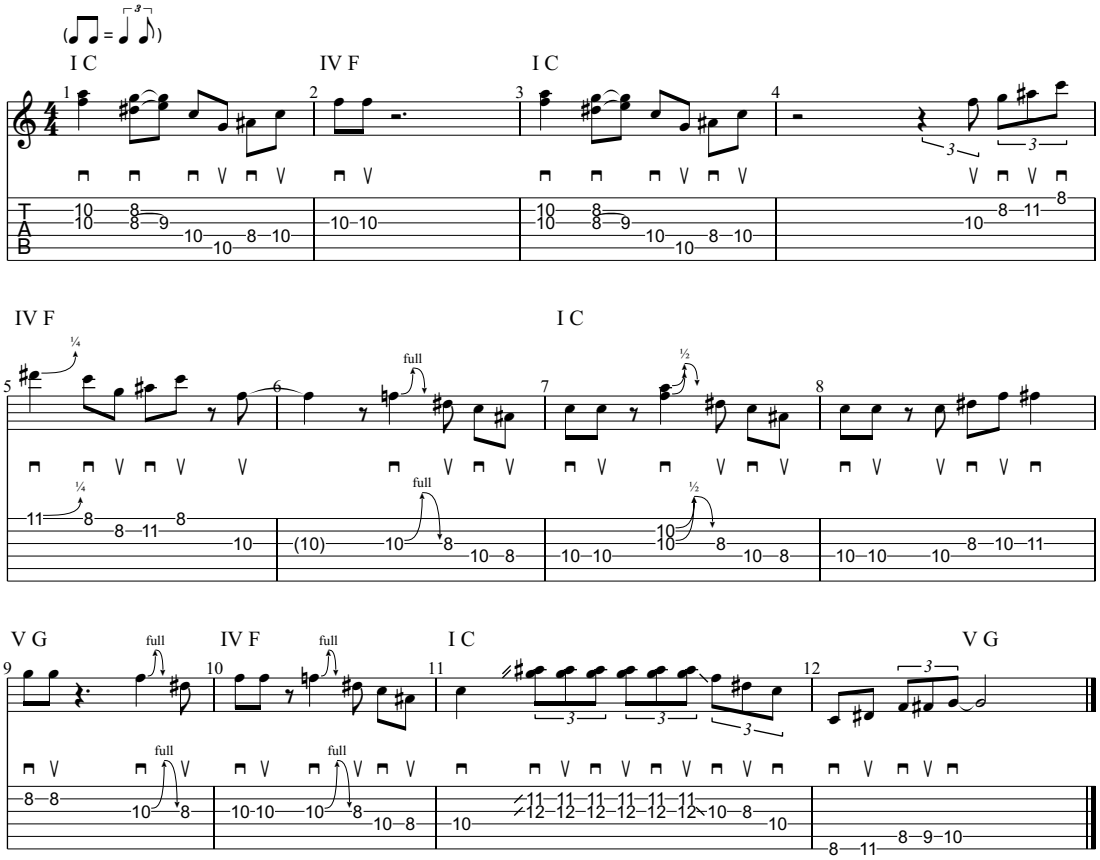
### Quick-Change Blues Solo in A



# Module 8 - Double Stop & Turnaround Licks

## Change Keys

### Quick-Change Blues Solo in C



# 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

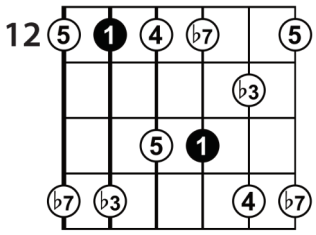
Notes:

# Module 8 - Double Stop & Turnaround Licks

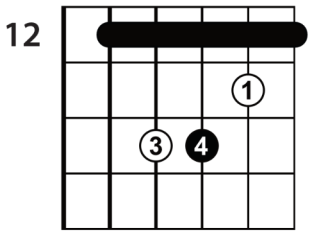
# Module 9 - Spreading Your Knowledge to Other Shapes

## 5 1 Minor Pentatonic Scale

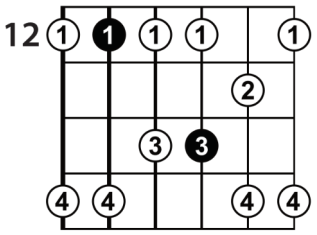
A Minor Pent Degrees
5th String Root
1st Finger Starting




A Minor Bar Chord
A Minor Shape

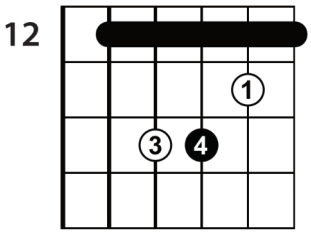



A Minor Pentatonic
5th String Root
1st Finger Starting

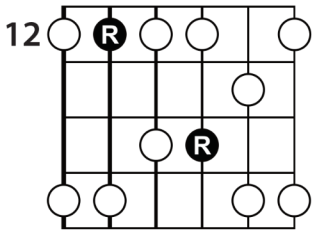



## Roots & 3rds of the 1

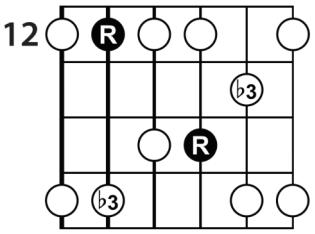
A Minor Bar Chord
A Minor Shape




A Minor Pent Scale
Roots of the I A Chord



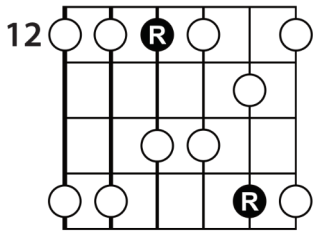

A Minor Pent Scale
Roots & ♭3rds
of the I A Chord



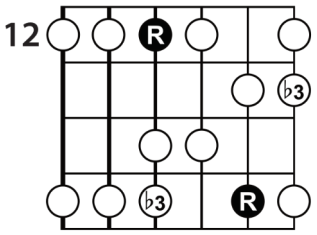
# Module 9 - Spreading Your Knowledge to Other Shapes

## Roots & 3rds of the 4

A Minor Pentatonic
Roots of the IV D Chord

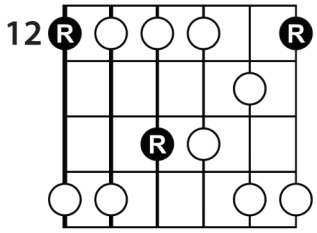



A Minor Pent Scale
Roots & ♭3rds
of the IV D Chord

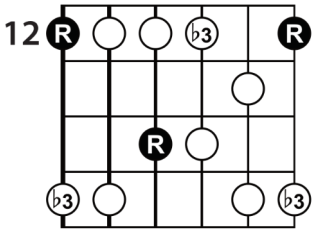



## Roots & 3rds of the 5

A Minor Pentatonic
Roots of the V E Chord

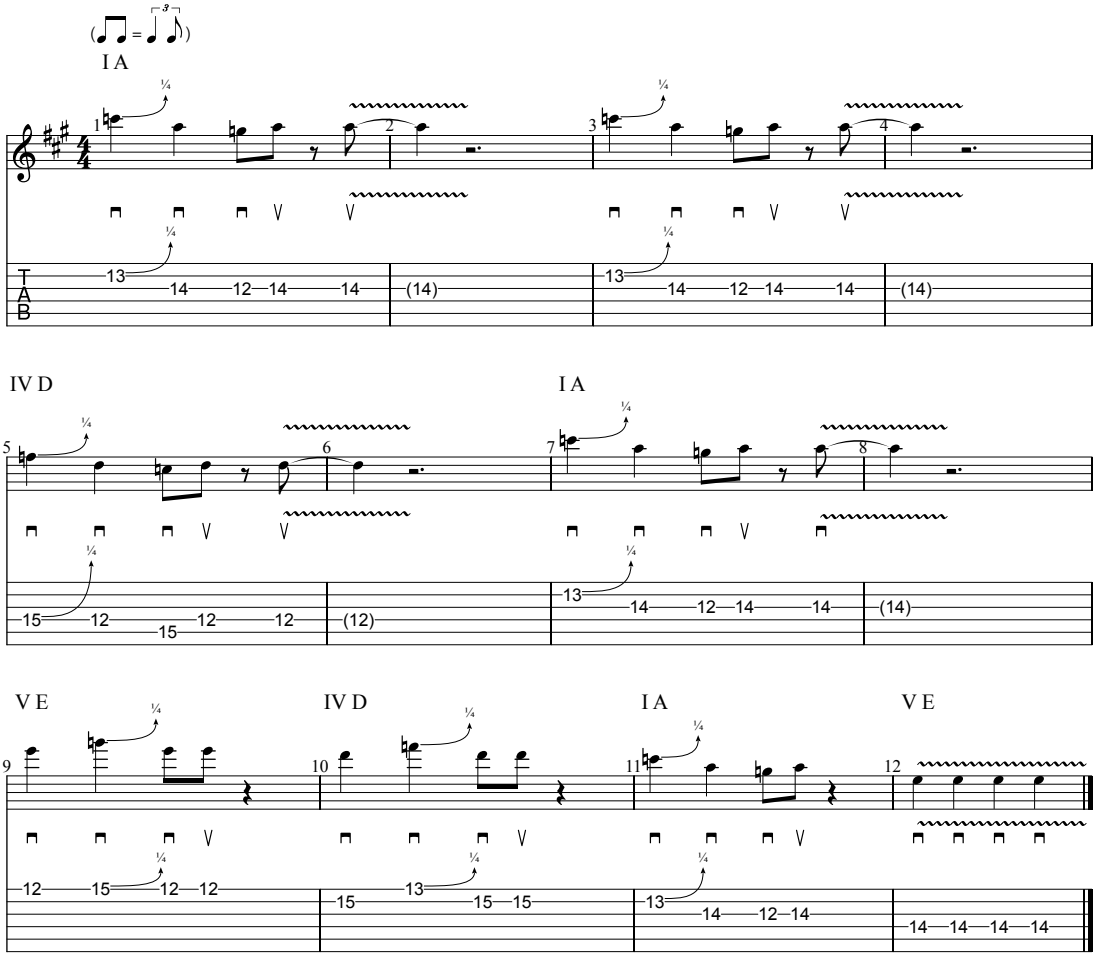



A Minor Pent Scale
Roots & ♭3rds
of the V E Chord



# Module 9 - Spreading Your Knowledge to Other Shapes

## Simple Changes Solo



# Module 9 - Spreading Your Knowledge to Other Shapes

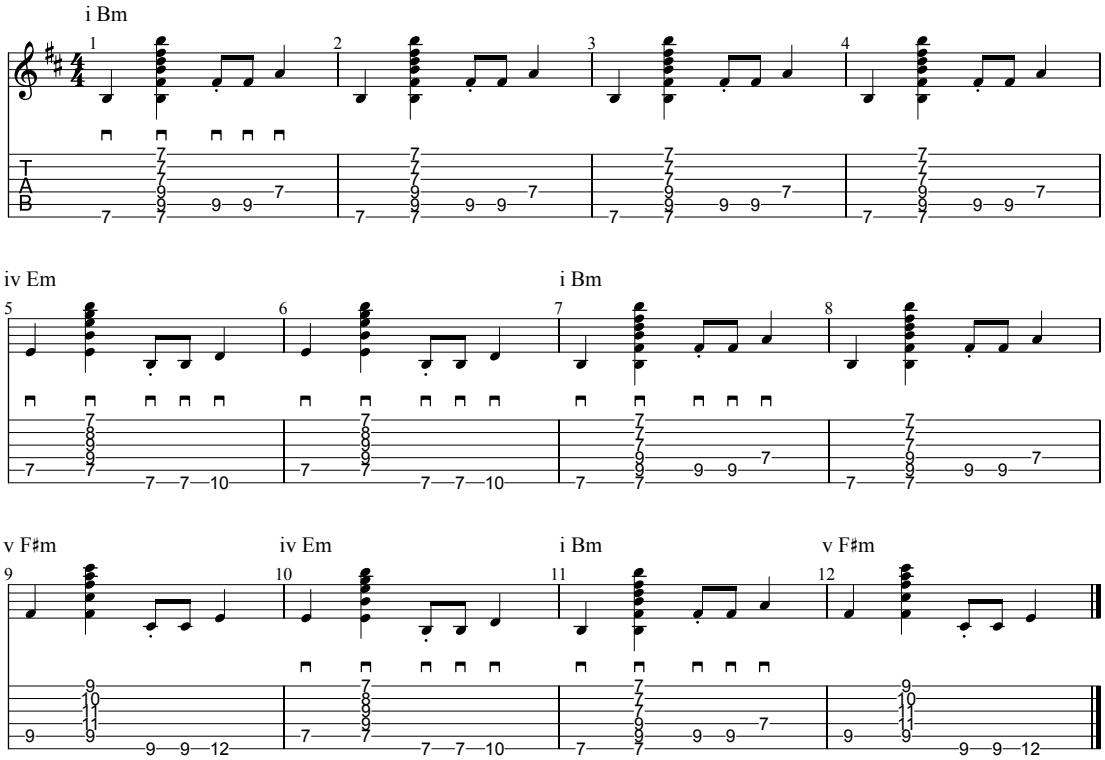
## Improvising Your Own Solos

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

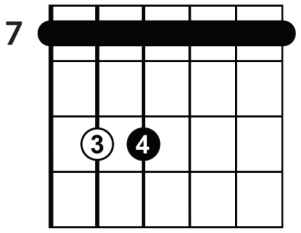
## Minor Rhythm Guitar Riff



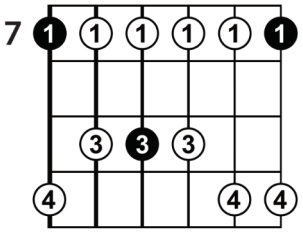
# Module 10 - Minor Blues

## 1-4-5 Still the Same

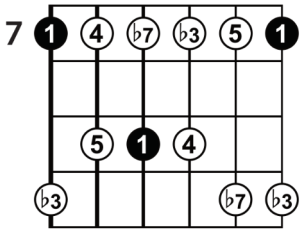
B Minor Bar Chord
E Minor Shape



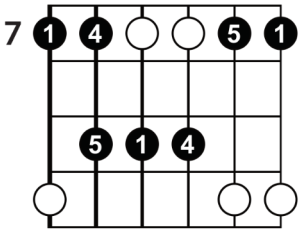

B Minor Pentatonic
6th String Root
1st Finger Starting




B Minor Pentatonic
With Scale Degrees



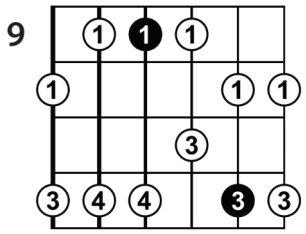

B Minor Pentatonic
1, 4 and 5 Root Notes



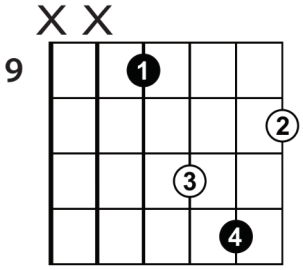
# Module 10 - Minor Blues

## 4 1 Minor Pentatonic Shape

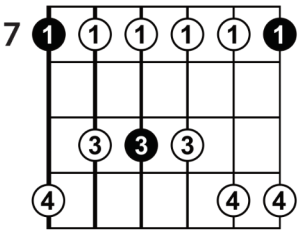
B Minor Pentatonic
4th String Root
1st Finger Starting




B Minor Chord
D Minor Shape



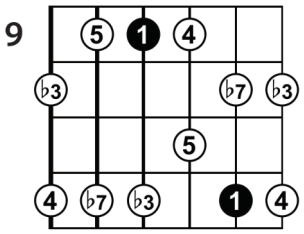

B Minor Pentatonic
6th String Root
1st Finger Starting



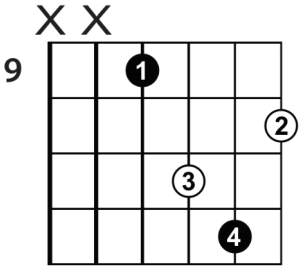
# Module 10 - Minor Blues

## Roots & 3rds of the 1

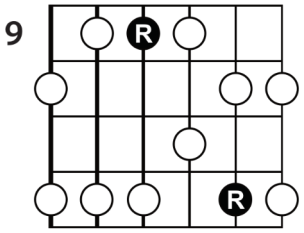
B Minor Pent Degrees
4th String Root
1st Finger Starting



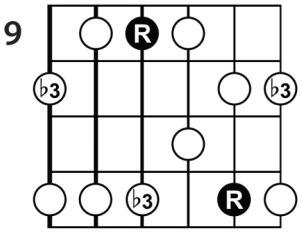

B Minor Chord
D Minor Shape




B Minor Pentatonic
Roots of the i B Chord



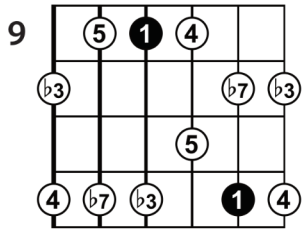

B Minor Pent Scale
Roots & ♭3rds
of the i B Chord



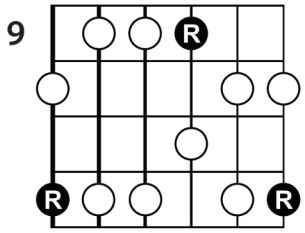
# Module 10 - Minor Blues

## Roots & 3rds of the 4

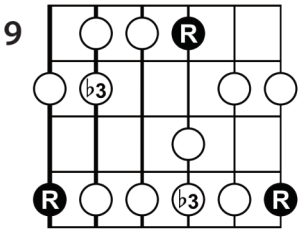
B Minor Pent Degrees
4th String Root
1st Finger Starting




B Minor Pentatonic
Roots of the iv E Chord

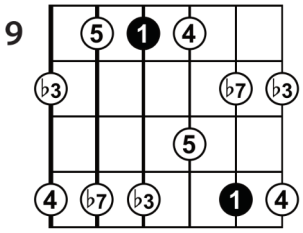



B Minor Pent Scale
Roots & ♭3rds
of the iv E Chord

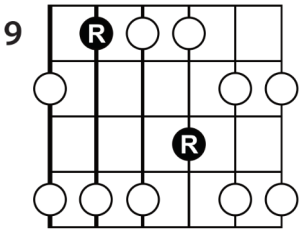



## Roots & 3rds of the 5

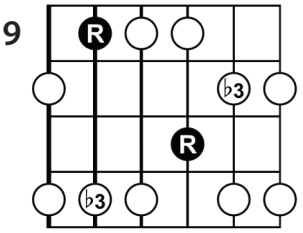
B Minor Pent Degrees
4th String Root
1st Finger Starting




B Minor Pentatonic
Roots of the v F♯ Chord

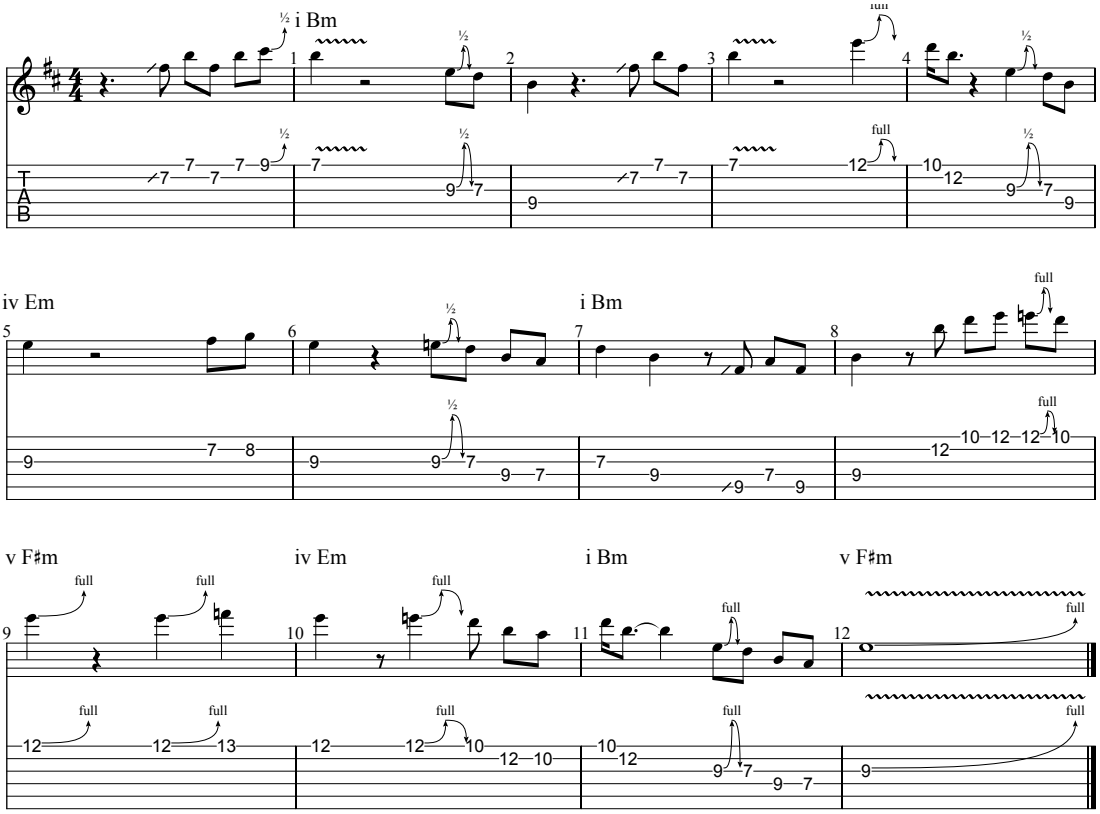



B Minor Pent Scale
Roots & ♭3rds
of the v F♯ Chord



# Module 10 - Minor Blues

## Minor Blues Solo



# 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!

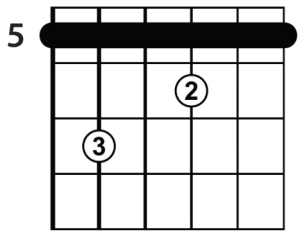
# Module 10 - Minor Blues

Notes:

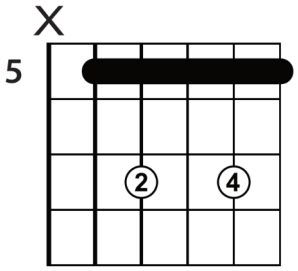
# Module 11 - Major Pentatonics

## 7th Chords

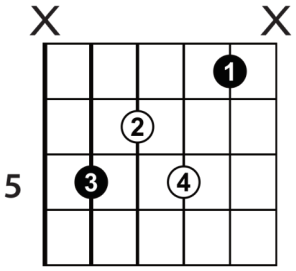
A7 Bar Chord
E Shape



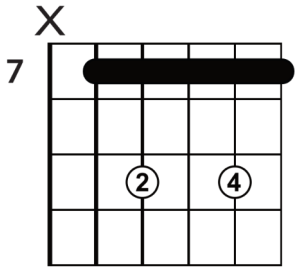

D7 Bar Chord
A Shape



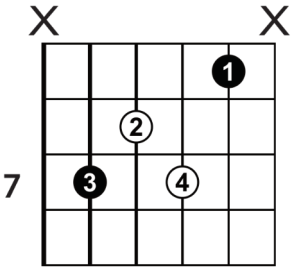

D7 Chord
C7 Shape




E7 Bar Chord
A Shape

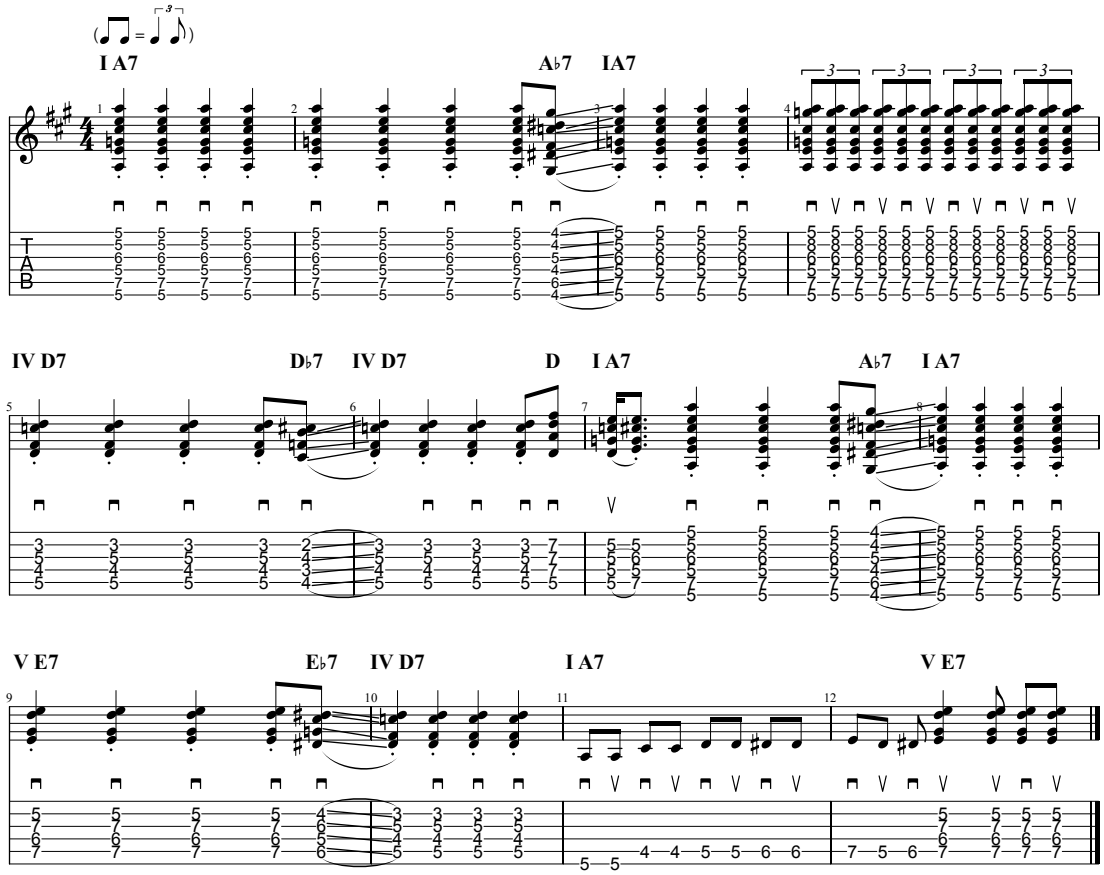



E7 Chord
C7 Shape



# Module 11 - Major Pentatonics

## Major Blues Rhythm



# Module 11 - Major Pentatonics

## The Major Pentatonic Scale

A Major Scale

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

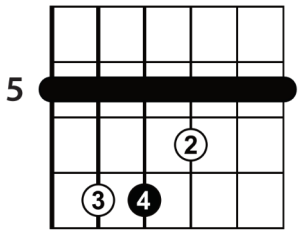
A Major Scale 4 & 7 Highlighted

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

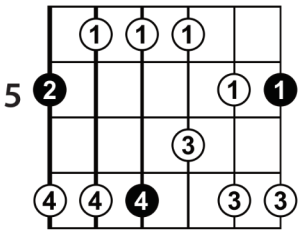
A Major Pentatonic Scale (4 & 7 Removed)

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

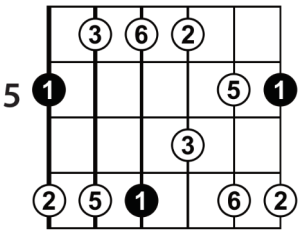
A Major Bar Chord
E Shape




A Major Pentatonic
6th String Root
2nd Finger Starting



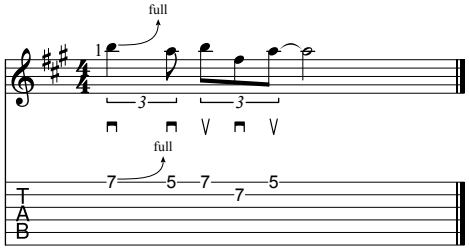

A Major Pentatonic
With Scale Degrees



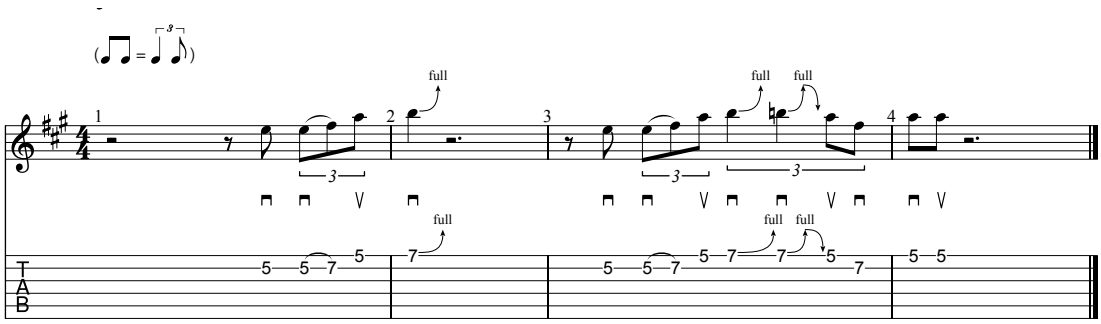
# Module 11 - Major Pentatonics

## Major Pentatonic Blues Lick

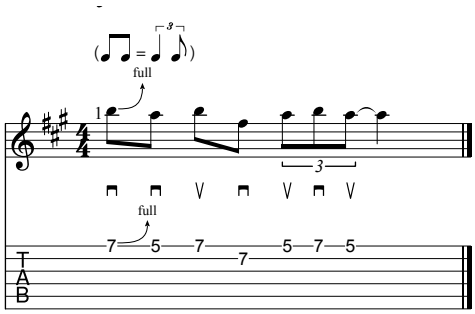
### Major Pentatonic Lick #1



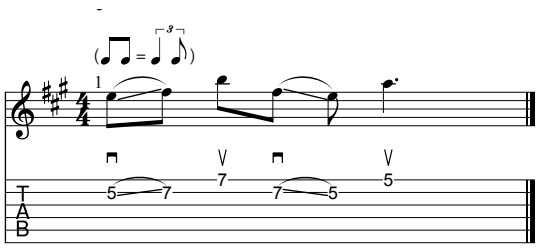

### Major Pentatonic Lick #2




### Major Pentatonic Lick #3



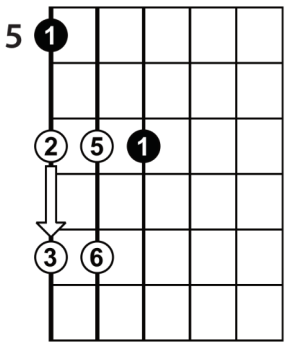

### Major Pentatonic Lick #4

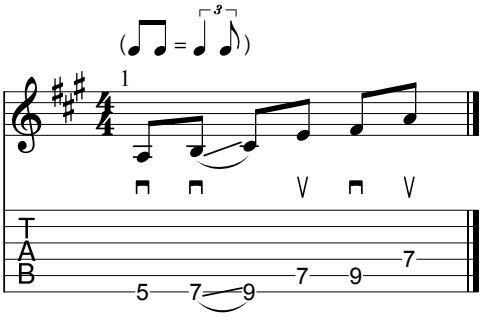


# Module 11 - Major Pentatonics

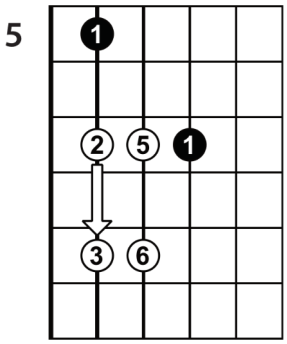
## Movable Major Pentatonic Mini Shape

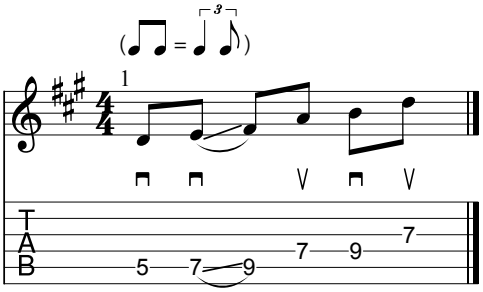
### Movable A Major Pentatonic



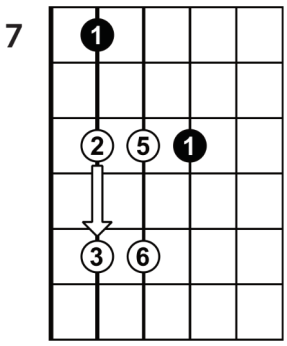



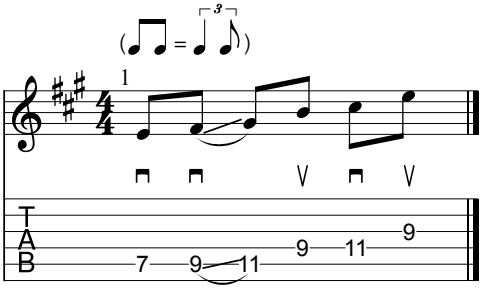

### Movable D Major Pentatonic




### Movable E Major Pentatonic

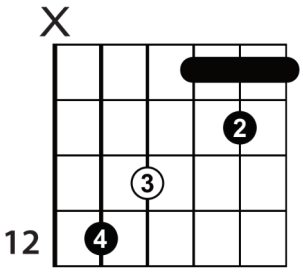


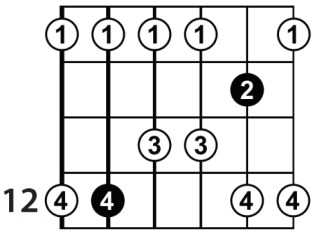
# Module 11 - Major Pentatonics

## 5 4 Major Pentatonic Shape

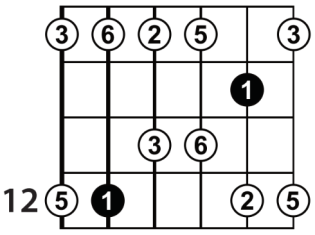
A Major Bar Chord
C Shape




A Major Pentatonic
5th String Root
4th Finger Starting



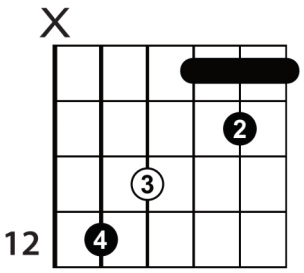

A Major Pentatonic
With Scale Degrees



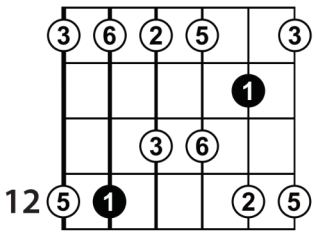
# Module 11 - Major Pentatonics

## B.B.’s Major Box

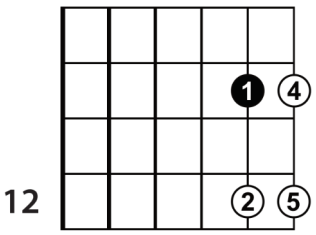
A Major Bar Chord
C Shape




A Major Pentatonic
With Scale Degrees



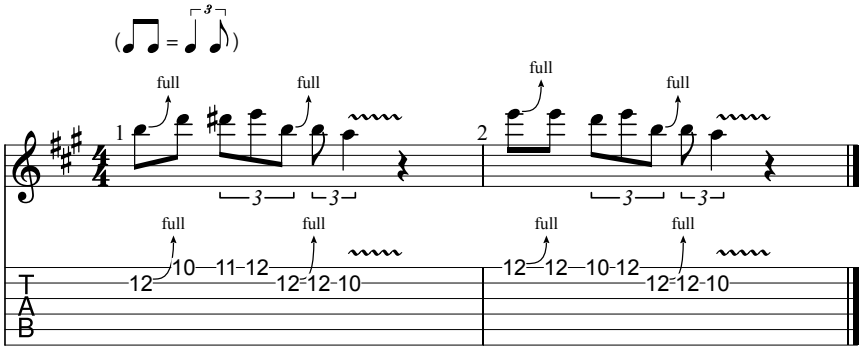

B.B.'s Box
With Scale Degrees



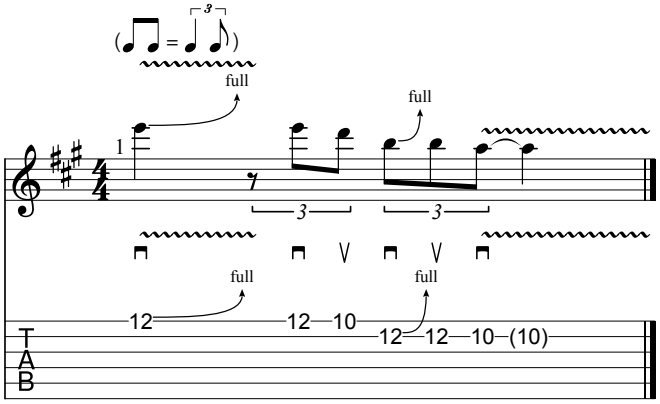
# Module 11 - Major Pentatonics

## B.B. Major Licks

### B.B. Major Lick #1

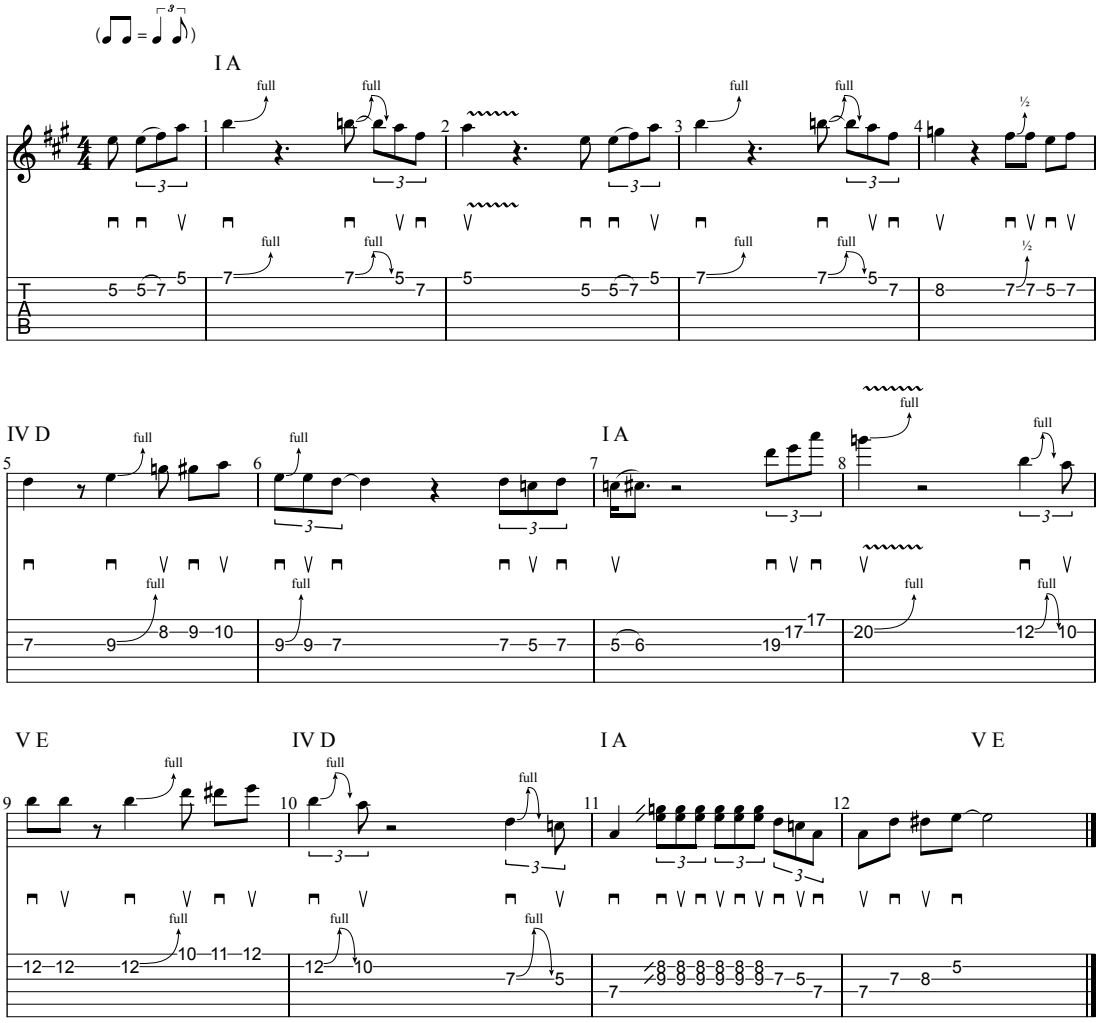



### B.B. Major Lick #2



# Module 11 - Major Pentatonics

## Major Blues Solo



# Module 11 - Major Pentatonics

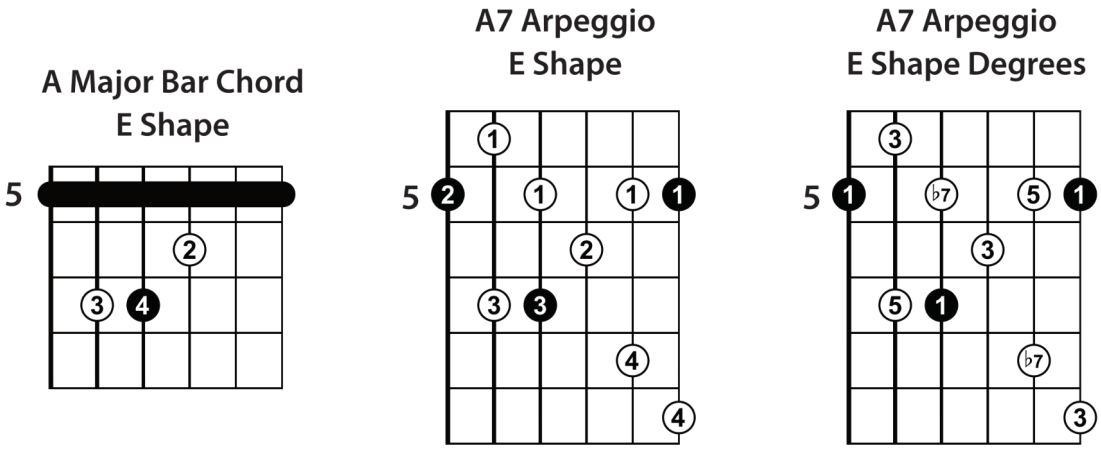
## Improvising Your Own Solos

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.

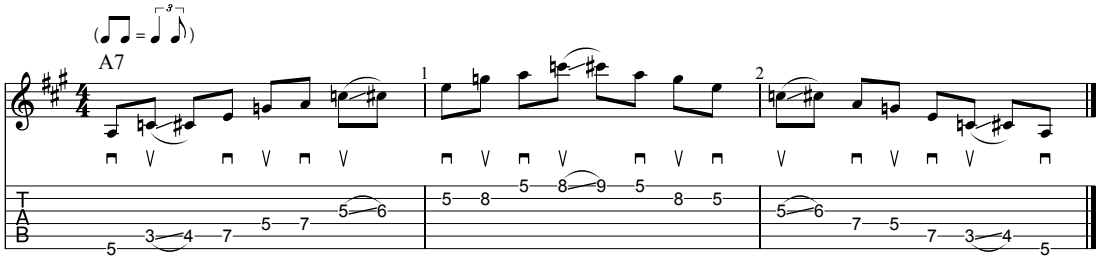
Notes:

# Module 12 - Dominant 7th Arpeggios

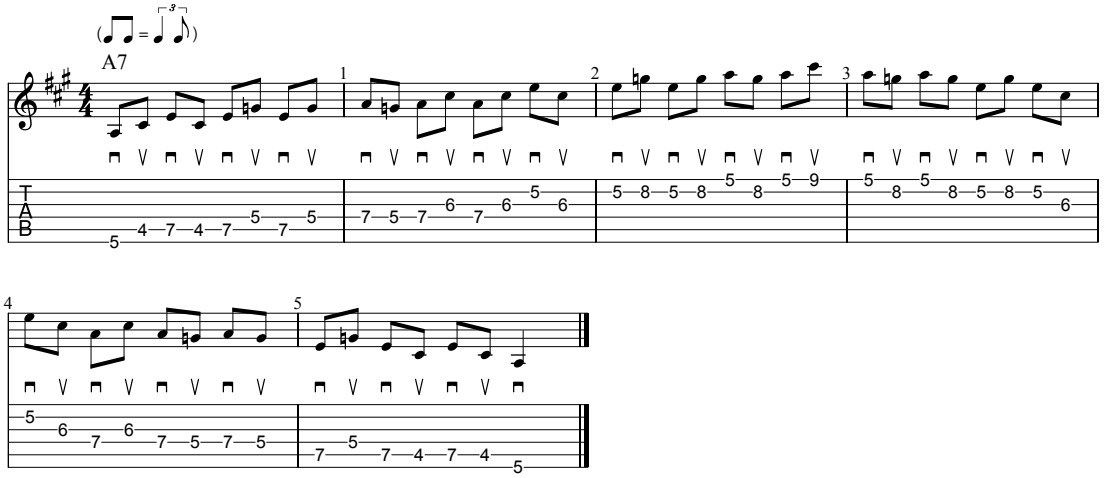
## E7 Shape Arpeggio




### A7 Arpeggio E Shape Sliding 3rds

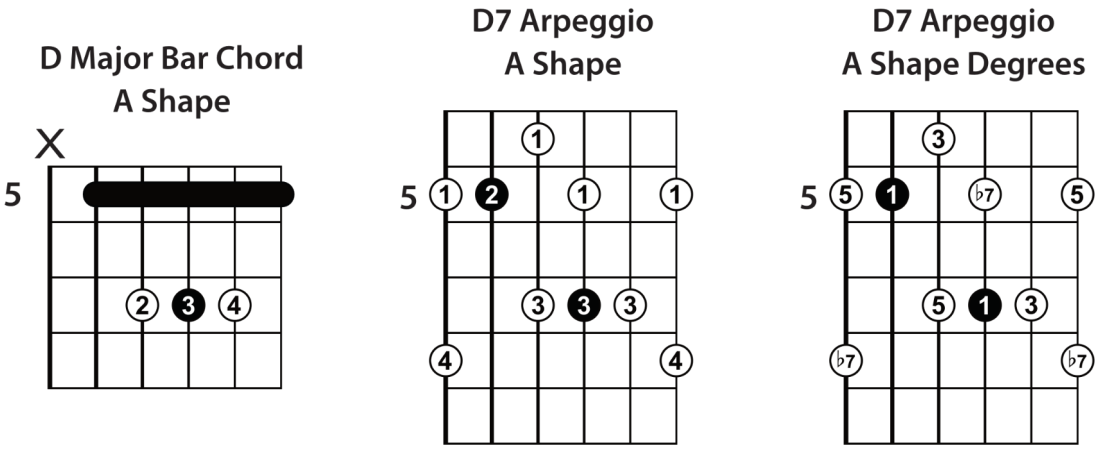



### A7 Arpeggio E Shape 3-Note Sequence

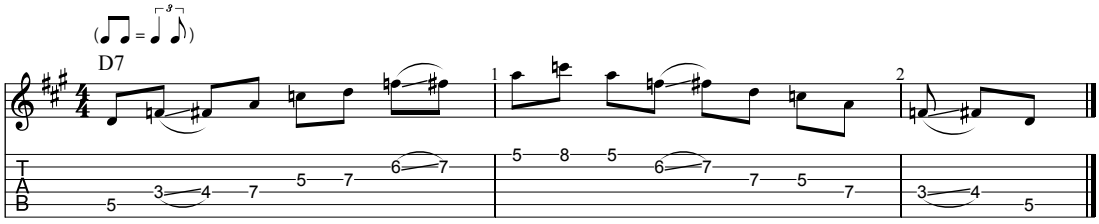


# Module 12 - Dominant 7th Arpeggios

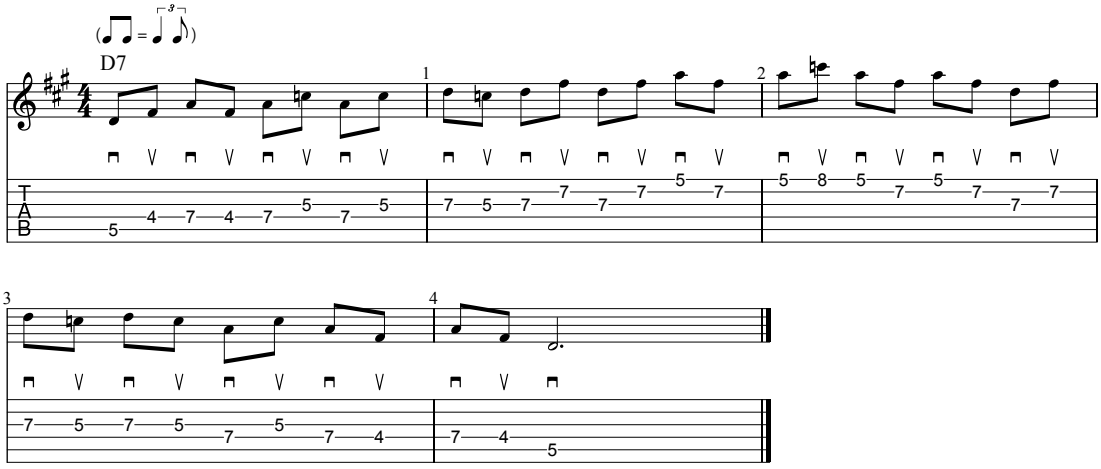
## A7 Shape Arpeggio




### D7 Arpeggio A Shape Sliding 3rds

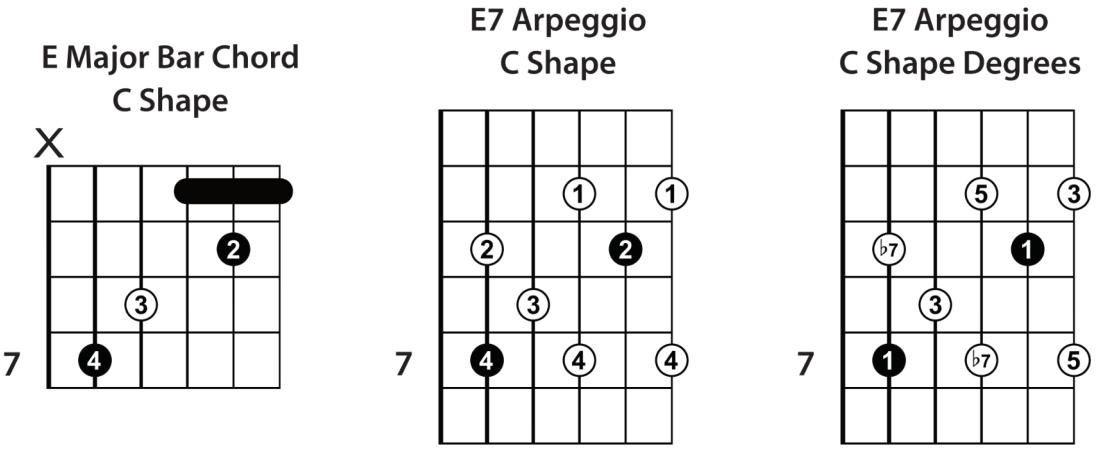



### D7 Arpeggio A Shape 3-Note Sequence

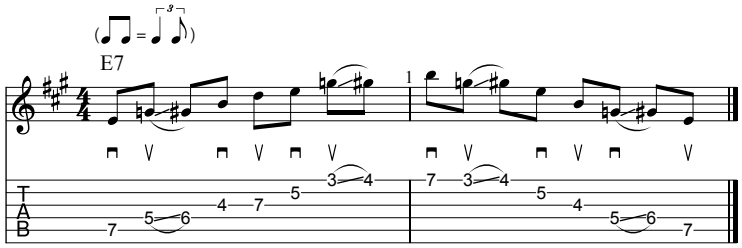


# Module 12 - Dominant 7th Arpeggios

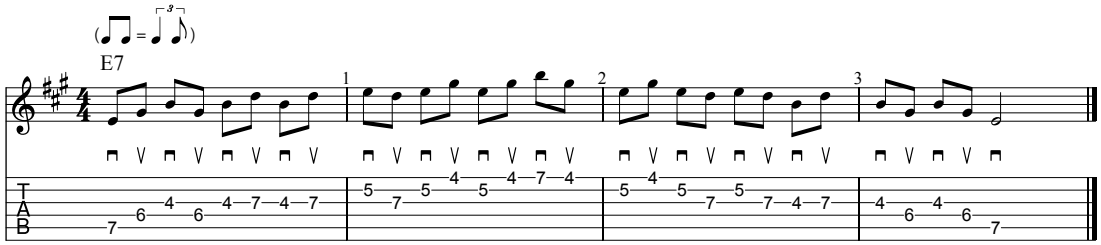
## C7 Shape Arpeggio




### E7 Arpeggio C Shape Sliding 3rds

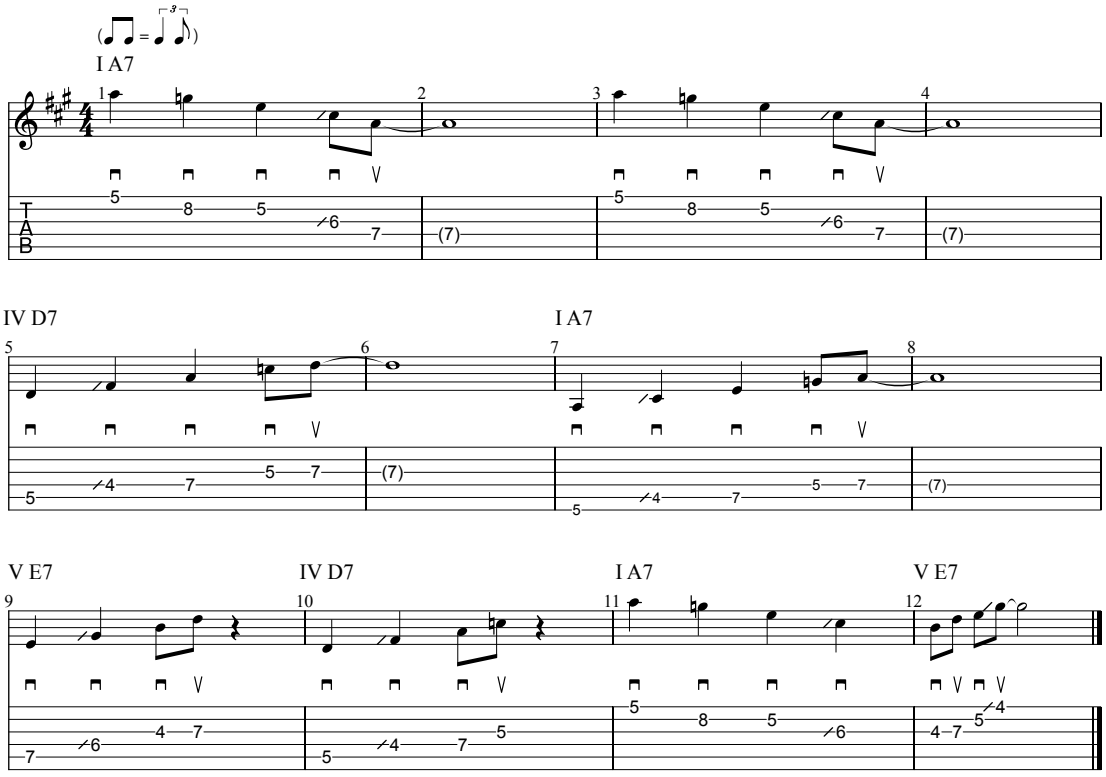



### E7 Arpeggio C Shape 3-Note Sequence



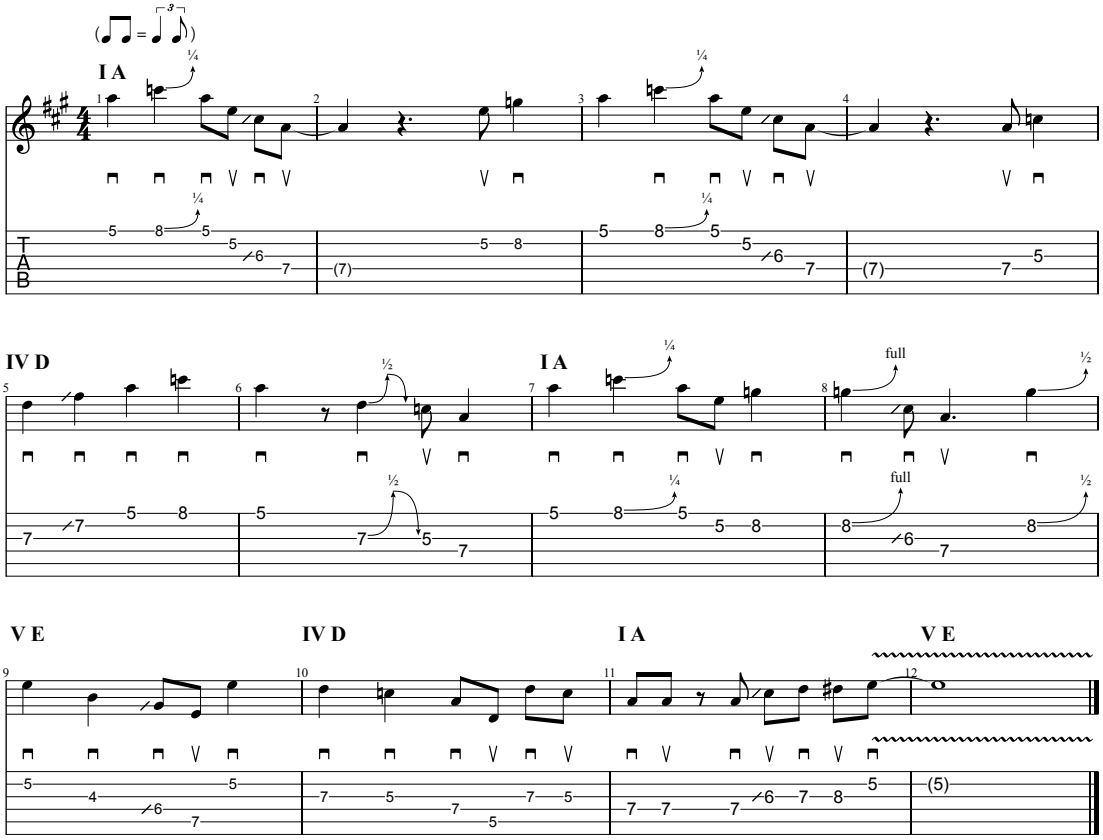
# Module 12 - Dominant 7th Arpeggios

## Dominant 7th Arpeggio Solo



# Module 12 - Dominant 7th Arpeggios

## Foundational Solo With Arpeggios



# Module 12 - Dominant 7th Arpeggios

## Improvising Your Own Solos

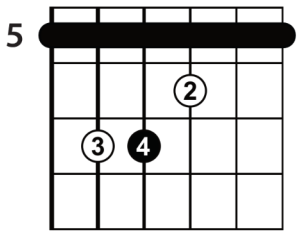
Arpeggios can be a powerful tool for improvising over chord changes, but they can also sound very academic if you are not careful with how you use them. For now, just work on going up and down each of these arpeggios as the chords go by. It will take a lot of practice and experience to get to where you 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:

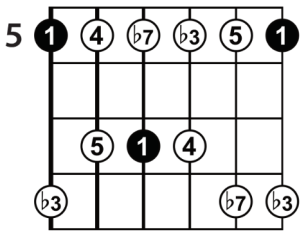
# Module 13 - Slow Blues Jam 12/8

## Minor vs. Major Pentatonics

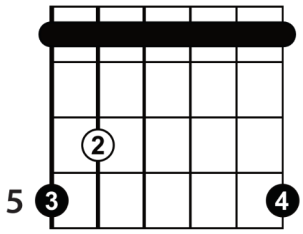
A Major Bar Chord
E Shape



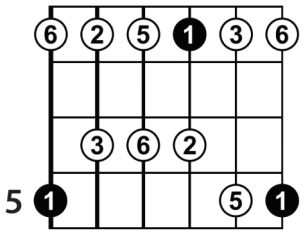

A Minor Pentatonic
With Scale Degrees




A Major Bar Chord
G Major Shape



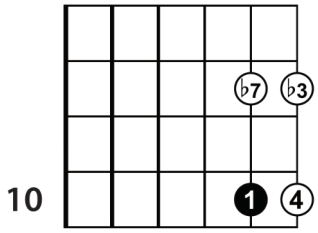

A Major Pent
6th String Root
4th Finger Degrees



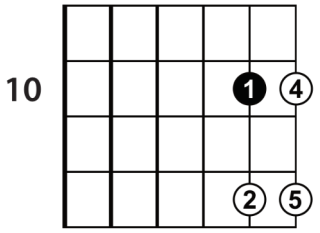
# Module 13 - Slow Blues Jam 12/8

## B.B.’s Box Major & Minor

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

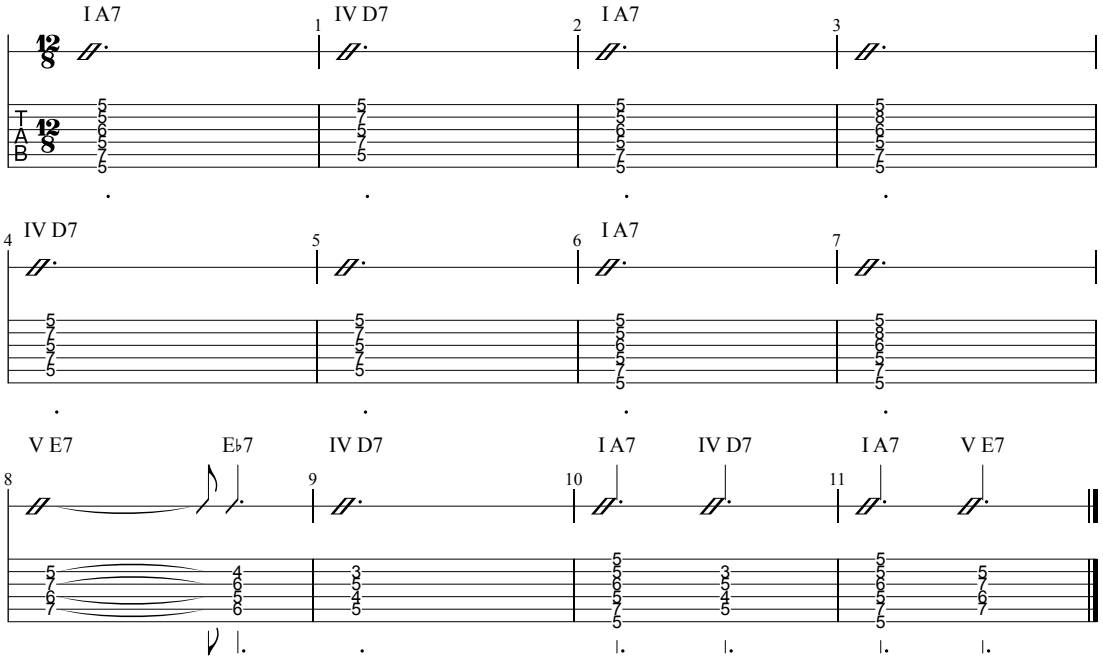



B.B.'s Box (A Major)
With Scale Degrees



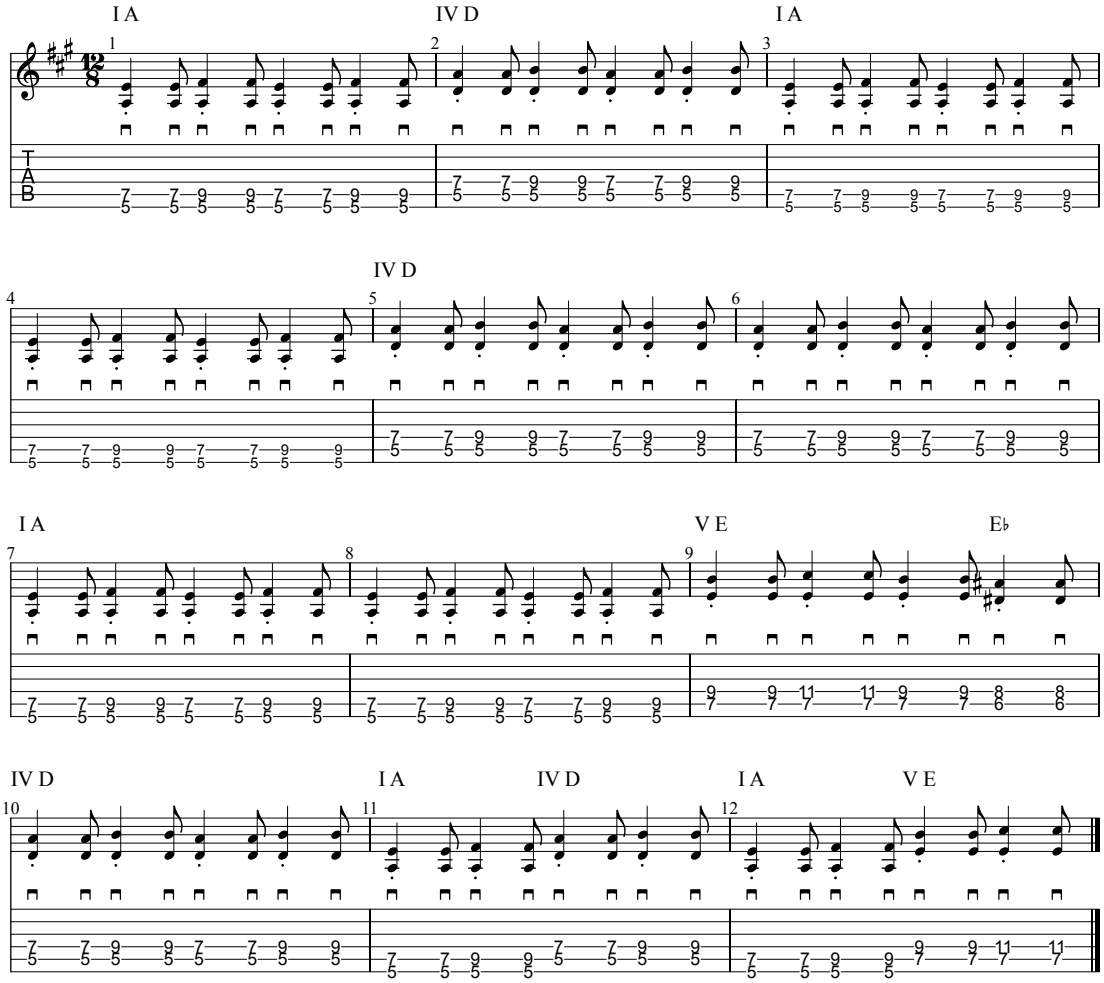
# Module 13 - Slow Blues Jam 12/8

## Slow Blues Jam Chord Progression



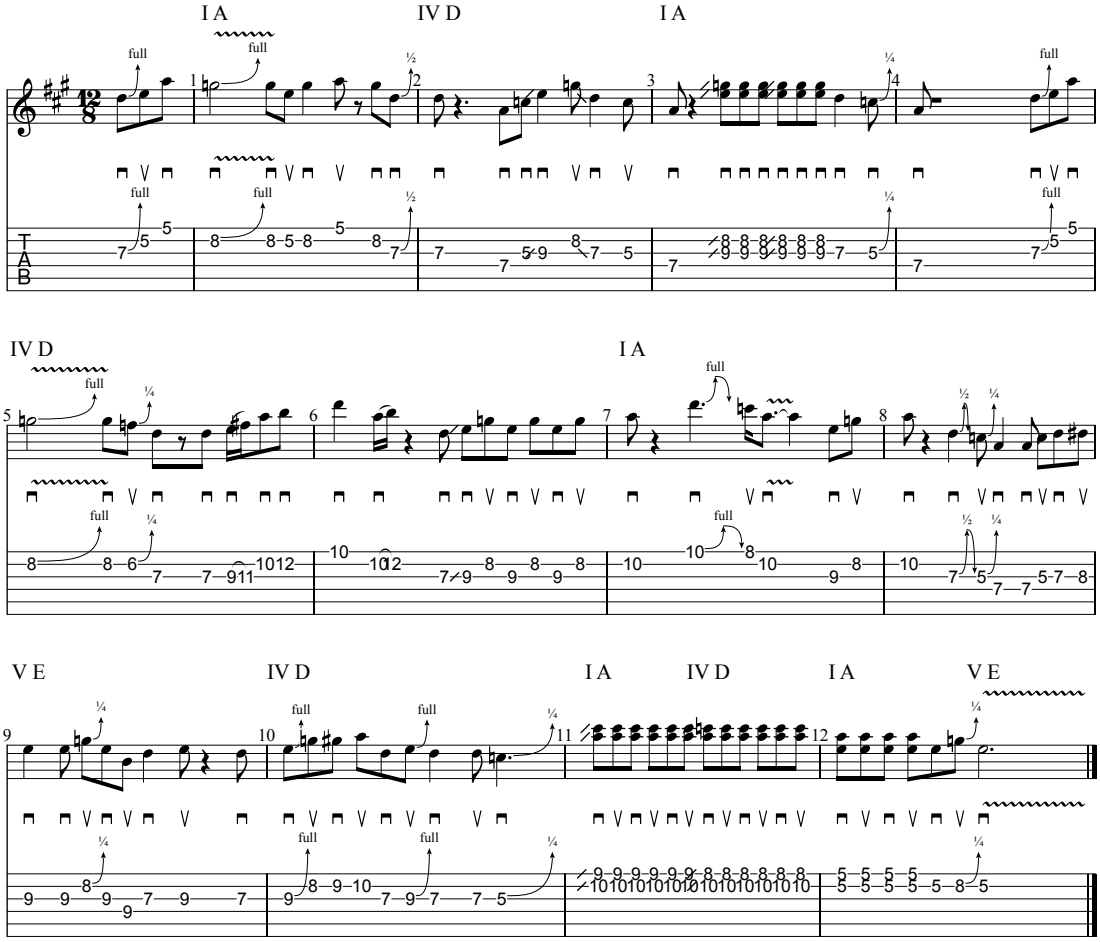
# Module 13 - Slow Blues Jam 12/8

## Slow Blues Jam Rhythm Riff



# Module 13 - Slow Blues Jam 12/8

## Slow Blues Jam Solo



# Module 13 - Slow Blues Jam 12/8

## Improvising Your Own Solos

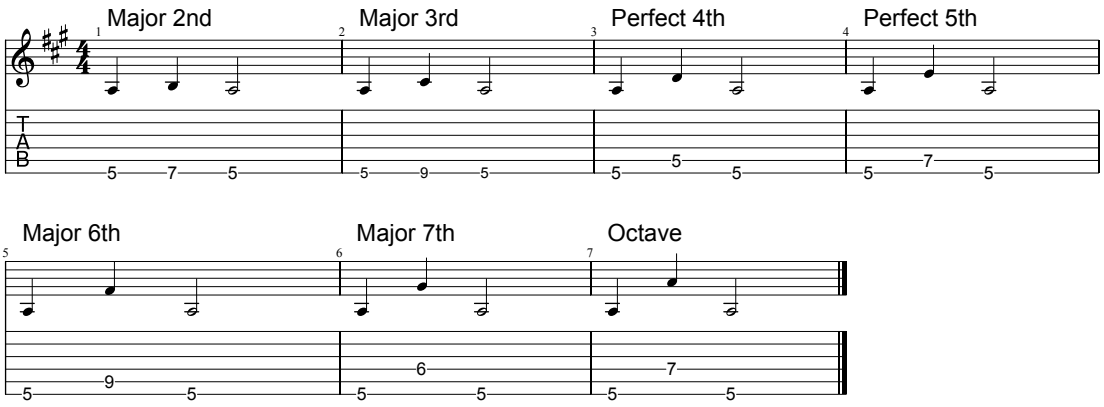
The Slow Blues Jam Solo is a great example of how to implement everything we've covered so far in this course. However, learning how to improvise and make up your own solos with these elements is another story. If you can understand and play the Slow Blues Jam Solo, that tells me that you are at the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

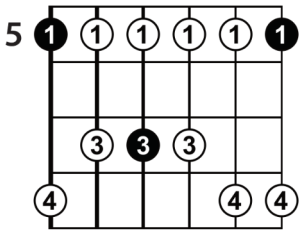
## The Major Scale Exercise



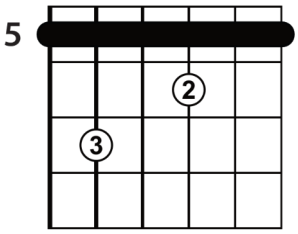
# Module 14 - Ear Training

## Root Notes

A Minor Pentatonic
6th String Root
1st Finger Starting



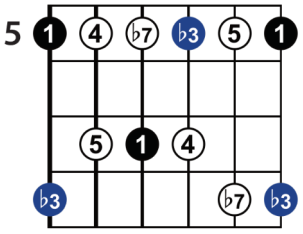

A7 Bar Chord
E Shape



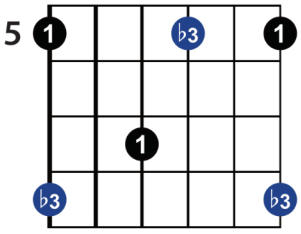
# Module 14 - Ear Training

## Minor 3rds

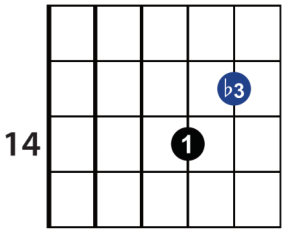
A Minor Pentatonic
With Minor 3rds




A Minor Pentatonic
With Minor 3rds



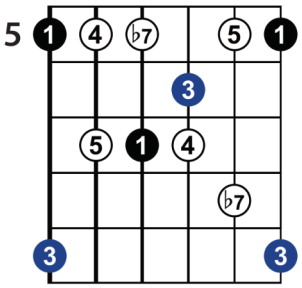

Minor 3rd
On The B String



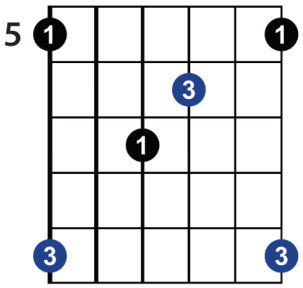
# Module 14 - Ear Training

## Major 3rds

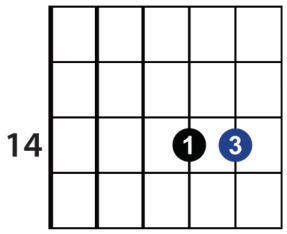
A Minor Pentatonic
With Major 3rds




A Minor Pentatonic
With Major 3rds



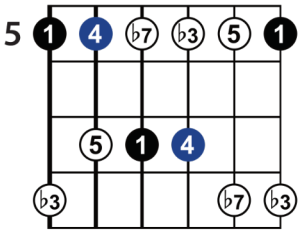

Major 3rd
On The B String



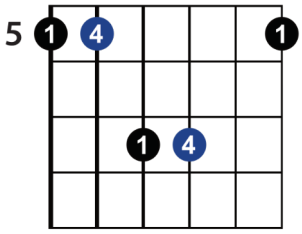
# Module 14 - Ear Training

## Perfect 4ths

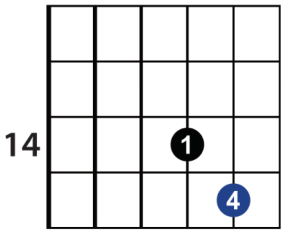
A Minor Pentatonic
With Perfect 4ths




A Minor Pentatonic
With Perfect 4ths



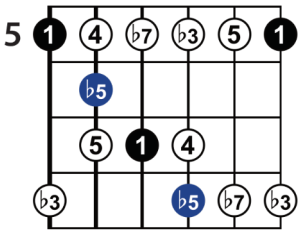

Perfect 4th
On The B String



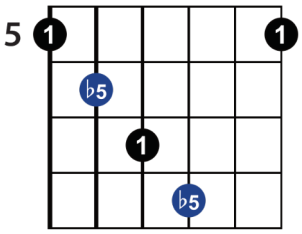
# Module 14 - Ear Training

## Flat 5s

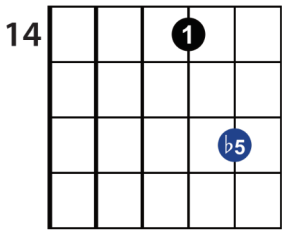
A Blues Scale
E Shape With
Scale Degrees




A Blues Scale
With Flat 5s



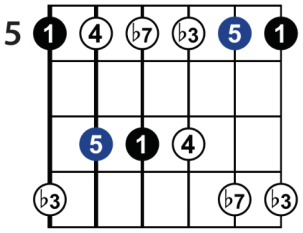

Flat 5
On The B String



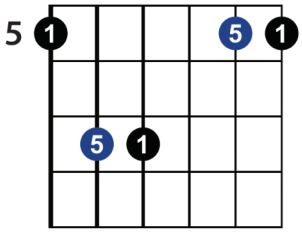
# Module 14 - Ear Training

## Perfect 5ths

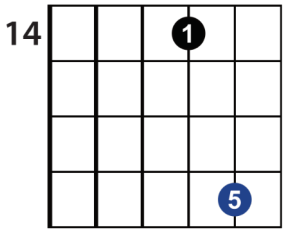
A Minor Pentatonic
With Scale Degrees




A Minor Pentatonic
With Perfect 5ths



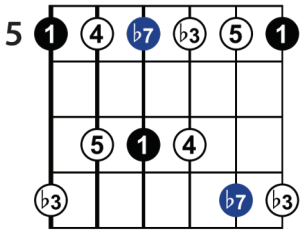

Perfect 5th
On The B String



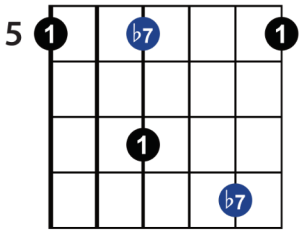
# Module 14 - Ear Training

## Minor 7ths

A Minor Pentatonic
With Scale Degrees



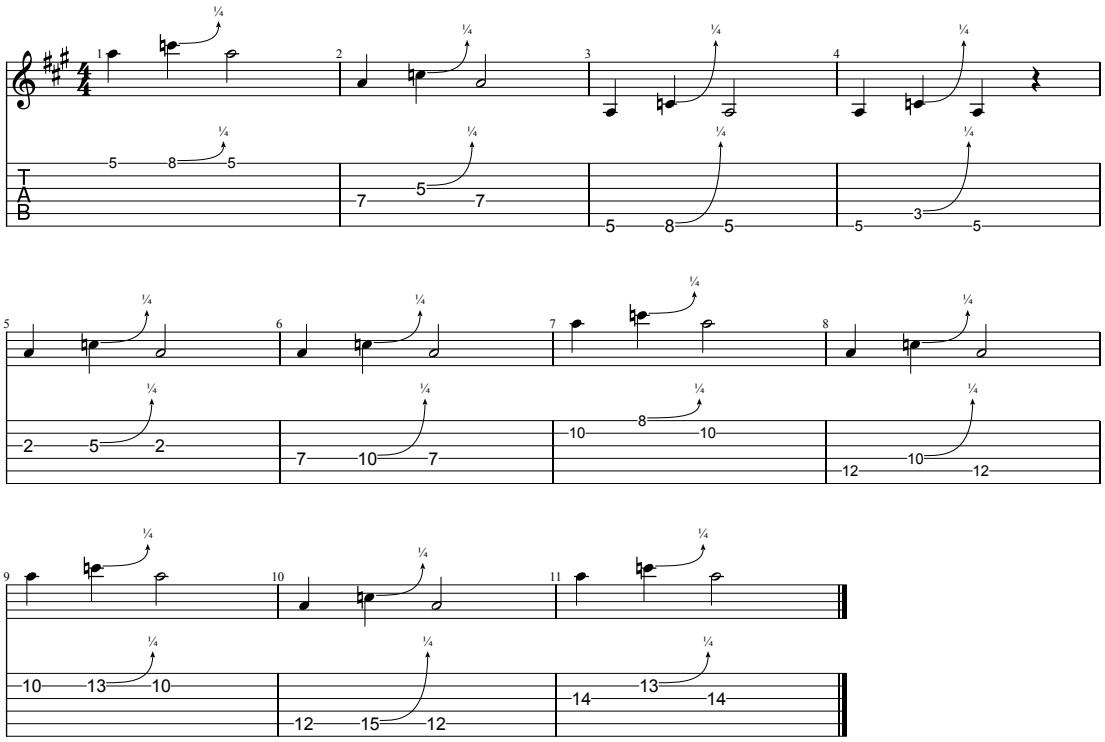

A Minor Pentatonic
With Flat 7s



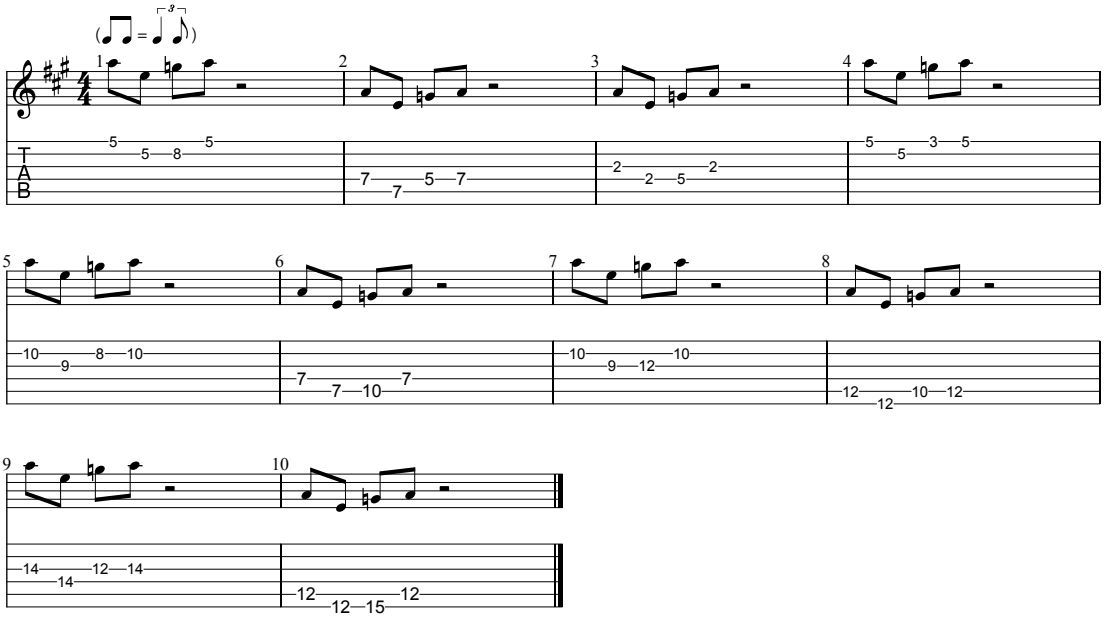
# Module 14 - Ear Training

## Licks in Multiple Places

### Lick #1



### Lick #2



# 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.

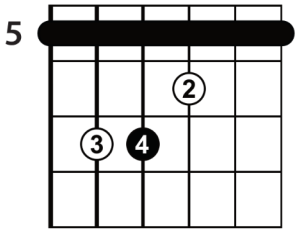
It takes a long time to get proficient at this, but it is what all of us want as guitarists... total freedom to express ourselves. My best advice to you is to keep things simple to start and take it one step at a time. You have the tools you need to get very good at this. Now it’s just a matter of how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

Notes:

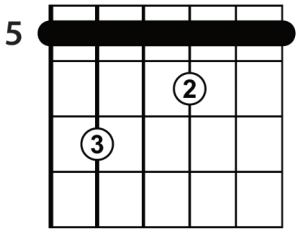
# Module 15 - Pentatonic Shapes

## 6-1 Minor Pentatonic Shape

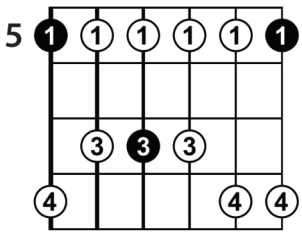
A Major Bar Chord
E Shape



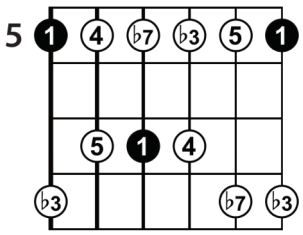

A7 Bar Chord
E Shape




A Minor Pentatonic
6th String Root
1st Finger Starting



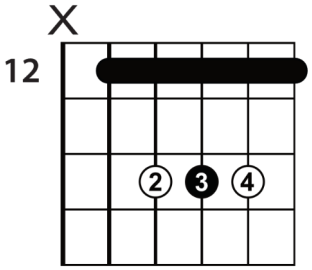

A Minor Pentatonic
With Scale Degrees



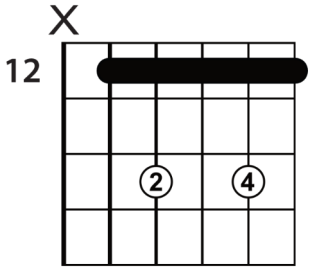
# Module 15 - Pentatonic Shapes

## 5-1 Minor Pentatonic Shape

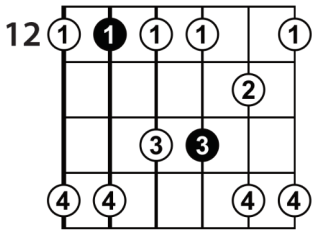
A Major Bar Chord
A Shape



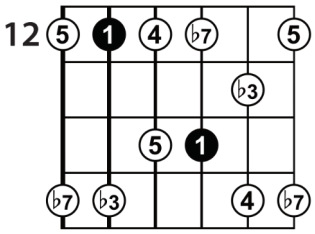

A7 Bar Chord
A Shape




A Minor Pentatonic
5th String Root
1st Finger Starting



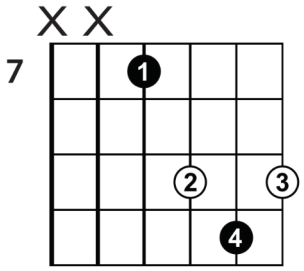

A Minor Pent Degrees
5th String Root
1st Finger Starting



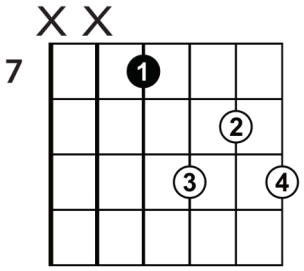
# Module 15 - Pentatonic Shapes

## 4-1 Minor Pentatonic Shape

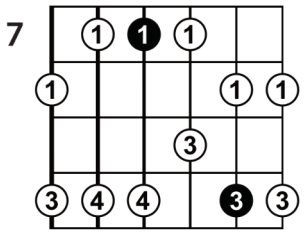
A Major Chord
D Major Shape



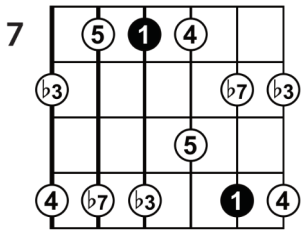

A7 Chord
D7 Shape




A Minor Pentatonic
4th String Root
1st Finger Starting



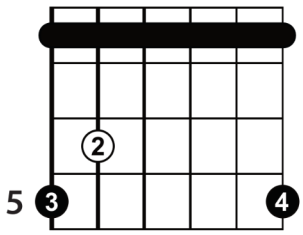

A Minor Pent Degrees
4th String Root
1st Finger Starting



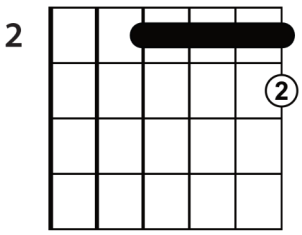
# Module 15 - Pentatonic Shapes

## 6-4 Minor Pentatonic Shape

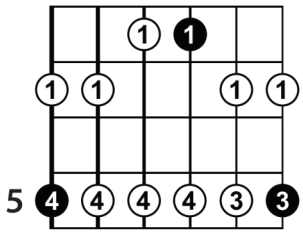
A Major Bar Chord
G Major Shape



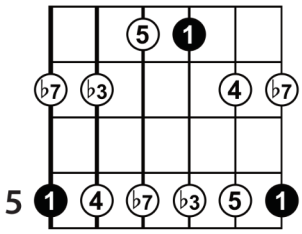

A7 Bar Chord
G Shape




A Minor Pentatonic
6th String Root
4th Finger Starting



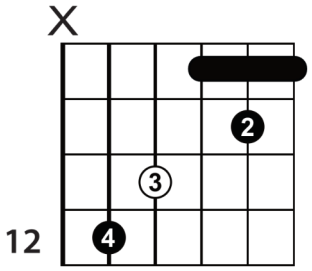

A Minor Pent Degrees
6th String Root
4th Finger Starting



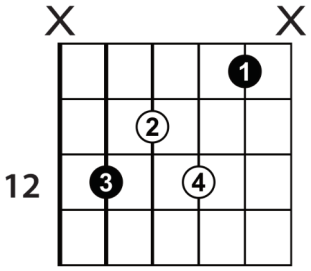
# Module 15 - Pentatonic Shapes

## 5-4 Minor Pentatonic Shape

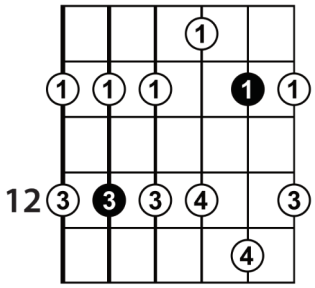
A Major Bar Chord
C Shape



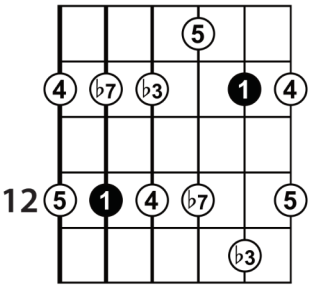

A7 Chord
C7 Shape




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

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