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Joe Bonamassa

Player Studies



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Stormy Blues

UNIT 5 • **LESSON 28** << PREVIOUS

Lesson notes

Interactive tab

Diagrams

Lick 6 & 7

For our last lesson, and final lick of this series, we throw in a few triad shapes to continue to define the chord changes. This is really great fun, and very easy to do when you have the shapes. For the most part, in these two licks, we are playing over the D minor and Bb major chord using the D minor scale. More awesome bends and flowing lines to dig into there. However, as we hit the G minor and then C major in the backing track, we highlight them with the relevant 3 string arpeggio. These arpeggio shapes are shown in the fretboard diagrams, and are blended into the D minor scales.

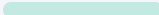
“The subtleties are key”

The main takeaway from this, or any blues solo, should be that the gold is in the subtleties. The micro bends, the relaxed feel of the lick, the dynamic way of playing. These are all 10x more important than the actual notes you play. We're confident in saying that Bonamassa could just take one of these licks, play it over the whole 12 bar, and it would still sound amazing. This is because he absolutely nails the

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You Snooze


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You Blues

UNIT 2

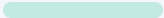
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UNIT 5

Stormy Blues

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For our final track, we are bringing it all together! We take a classic Bonamassa style blues-rock ballad and write a solo to die for! It includes all of Bonamassa's phrasing, technique, speed and incredible pentatonic skills.

Lessons:

-  **The Chords**
-  **Lick 1 & 2**
-  **Lick 3**
-  **Lick 4**
-  **Lick 5**
-  **Lick 6 & 7**

subtle techniques and phrasing that makes it comes alive.



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guitar club

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