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Joe Bonamassa

Player Studies



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You Snooze You Blues

UNIT 1 • **LESSON 1** NEXT >>

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Theory & Lick 1

Let's get started with the first two licks of the track. Just to put you guys in the right area, we are working in the key of E minor and 'basically' using the E minor pentatonic boxes. We say basically because, now and again, we dip into various other notes, borrowed from Mixolydian, Dorian and Aeolian scales, not forgetting the inevitable blues note now and again. To quote Dion, when it comes to how to think of these notes:

*"Be sure you know your **5 pentatonic shapes inside out**, and reference those shapes with each lick. From there, learn where you can add in these "extra" notes that bring more colour and flair to the sound"*

So there you have it. Don't over-think those out notes. It's good to know where they come from, and we will be delving into that, but keep your pentatonic shapes as the focus and add the extras from there. With that in mind, check out the fretboard diagrams for the 5 pentatonic shapes in E minor. If you don't know these, this is your first job!

Course navigation

UNIT 1

You Snooze







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You Blues

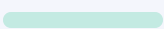
In this unit we start with a classic upbeat blues rock solo that will help you join your pentatonic shapes across the neck, expand your blues vocabulary, and help you decipher what is happening in those epically fast pentatonic scale runs.

Lessons:

-  Theory & Lick 1
-  Lick 2
-  Lick 3
-  Lick 4
-  Lick 4 & 5
-  Application

UNIT 2

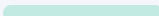
Talkin' Tenth

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UNIT 3

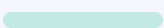
Blue Gin

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UNIT 4

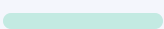
Whiskey Blues

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UNIT 5

Stormy Blues

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So our first lick uses the box 1 shape on the 12th fret and utilises some incredible subtlety to make it work. Note how we use dynamics to bring the lick to life, as well as subtle $\frac{1}{4}$ bends to get the most out of what is essential, 3 notes. This is Bonamassa all over and just goes to show how much you can get from so little.



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