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Joe Bonamassa

Player Studies



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Talkin' Tenths

UNIT 2 • LESSON 8 << PREVIOUS NEXT >>

Lesson notes

Interactive tab

Diagrams

Lick 2

The second lick kicks off with a super cool C minor arpeggio shape, that really helps us to define the fact that we are playing over a C minor chord.

Throwing in these arpeggio shapes to your pentatonic playing, really adds a sense of purpose and understanding to the actual song you are playing over. From there, we continue to utilise shape one pentatonic combined with that awesome Dorian scale. You should hear that the sound is a little darker and edgier, which is exactly what the Dorian scale brings to the party!

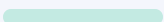
moving With the Chords

At this point, we play a little lick that perfectly moves us to the 4 chord of the track, the F minor. **From Dion's point of view, he is now thinking F minor pentatonic, and therefore we switch to the F minor pentatonic box 4, which neatly fits over this position of the neck.** By doing this, we naturally target more chord tones of the F minor, and in this instance, land perfectly on the b3rd of F (which is of course in our F

Course navigation

UNIT 1

You Snooze

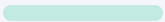
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You Blues

UNIT 2






Talkin' Tenth's

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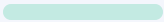
In our second unit we have another Bonamassa style solo for you, but this time we dial in on the Eric Johnson influenced licks that Bonamassa has absorbed so beautifully into his playing, in particular using 10ths.

Lessons:

-  Theory & Lick 1
-  Lick 2
-  Lick 3 & 4
-  Lick 5 & 6
-  Lick 7 & 8
-  Application

UNIT 3

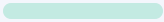
Blue Gin

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UNIT 4

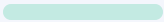
Whiskey Blues

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UNIT 5

Stormy Blues

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minor chord). The shapes below will help you visualise all of this lovely theory!



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