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Electric Blues Essentials

LEVEL 1 • Guitar Skills



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Major & Minor Scale

UNIT 3 • LESSON 1 << PREVIOUS NEXT >>

Lesson notes Diagrams

The Theory

If you asked a beginner guitar player to play a pentatonic scale over a 12 bar blues, highly likely they will go to that trusty pentatonic shape 1 in a minor key. This is most people's base when it comes to soloing. When you are dealing with dominant chords, however, you have many more options than that, and one of the most popular and best sounding is blending the major and minor pentatonic shapes.

How do we do that?

The answer is based on the dominant chord. Remember how we have the major triad, plus the flattened 7th? Well, it is exactly that which allows us to blend scales. The major 3rd gives us that major sound, and allow us to bring in that major pentatonic, whilst the b7th brings in a note from the minor scale, giving us access to the minor pentatonic.

Course navigation

UNIT 1

Dirty Blues

0% ✓

UNIT 2

7th Chords & The 12 Bar

0% ✓

UNIT 3

Major & Minor Scale

0% ^

In unit 3 we will be coming back to our lead guitar playing and talking in depth about the major and minor crossover in the blues. We can use both the major pentatonic of the key, and the minor pentatonic of the key to create tasty licks!

Lessons:

- The Theory
- The Licks
- The A String Start
- More Licks
- Messing Around!

UNIT 4

Keys & Turnarounds

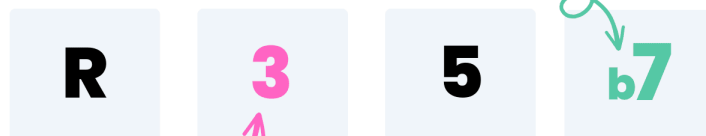
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UNIT 5

"Motivational Blues"

0% ✓

The b7th defines the minor element of the chord, inviting the minor pentatonic.



The 3rd defines the major element of the chord, inviting the major pentatonic.

Simple as that! So, in the same way, that we would play over all the chords in the key of A minor with the A minor pentatonic scale, we can now play over all the chords in the key of A blues (A7, D7 and E7), with the A minor and A major pentatonic scales. How cool is that?!



“

There are more technical explanations, but this is the way I see it, and I think it's a great way to look at the concept! The true learning though comes in the application and experience of it.

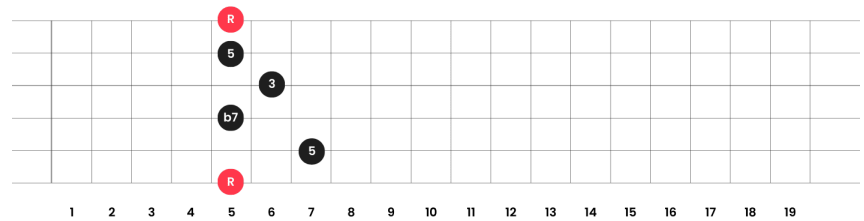
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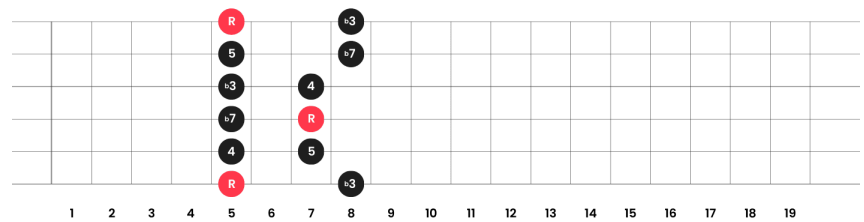
Practical application

Now we have a grasp on the theory, let's take a look at using this in practice. In this lesson, we will learn the two shapes we need to use over the A shape dominant 7th CAGED chord. Every time we play this chord shape, no matter the key, we can use the Pentatonic box 1 for minor, and the pentatonic box 2 for major.

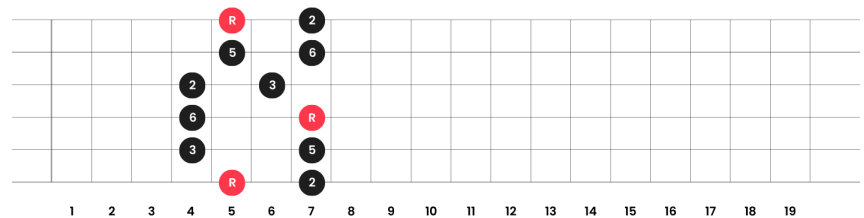
A7 Chord



A Minor Pentatonic Box 1



A Major Pentatonic Box 2



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