

PDF

Play **MODERN BLUES** NOW

By STEVE STINE

WEEK 3

GuitarZoom

Learn Any Skill In 90 Days Or Less, Or Your Money Back™

Table Of Contents

The Hybrid Scale	3
The Dominant Pentatonic Scale	13

Play Modern Blues Now - Week 3

Steve Stine

Standard tuning: E, A, D, G, B, e

The Hybrid Scale

Ex.1 Sample Solo Using the Hybrid Scale

1

A⁷

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7 *A*⁷

T 5 5 8 5 7 8 7 5 7 7 5 6 7 5 7 5 7 5 7 5 7
A
B


9 *E*⁷ *D*⁷

T 8 10 8 10 10 11 10 8 10 8 10 8 9 10 9 10 8 8 7 8 7
A
B

11 *A*⁷ Etc...


T *A*⁷ 10 7 5 7 5 7 5 7 7 5 7 5 7 5 3 5 7 5 7 7
A
B

13 **Ex.2** Minor Pentatonic Fragment



TAB 5 — 7 — 5 — 8 — 5 — 8

Ex.3 Major Pentatonic Fragment



TAB 4 — 6 — 5 — 7 — 5 — 7

Ex.4 Minor + Major Pentatonic Combined

T
A
B

4 — 5 — 6 — 7 — 5 — 7 — 8 — 5 — 7 — 8

Ex.5 **Hybrid Scale Lick 1**

Swing ♩ = 100

16

T
A
B

5-6 5-8 5-8 5-7 5-6 6-7 5-7

18 **Ex.6** Hybrid Scale Lick 2

Ex.6 Hybrid Scale Lick 2 is a two-measure exercise in E minor. The first measure contains a melodic line in the treble clef and a corresponding fretboard diagram in the bass clef. The fretboard diagram shows the following fingerings: 5-6 (first two frets), 5 (third fret), 5 (third fret), 8 (fifth fret), 5 (fifth fret), 7 (seventh fret), 5 (seventh fret), and 6 (seventh fret). The second measure contains a whole note G2 (open low E string).

20 **Ex.7** Hybrid Scale Lick 3

Ex.7 Hybrid Scale Lick 3 is a two-measure exercise in E minor. The first measure contains a melodic line in the treble clef and a corresponding fretboard diagram in the bass clef. The fretboard diagram shows the following fingerings: 5-6 (first two frets), 5 (third fret), 7 (fifth fret), 5 (fifth fret), 8 (fifth fret), 7 (seventh fret), 5 (seventh fret), and 8 (seventh fret). The second measure contains a whole note G2 (open low E string) with a wavy line above it, indicating a tremolo or vibrato effect.

22 **Ex.8** Hybrid Scale Lick 4

Ex.8 Hybrid Scale Lick 4 is a two-measure exercise in E minor. The first measure contains a melodic line in the treble clef and a corresponding fretboard diagram in the bass clef. The fretboard diagram shows the following fingerings: 5 (third fret), 8 (fifth fret), 5 (fifth fret), 7 (seventh fret), 5 (seventh fret), 6 (seventh fret), 5 (seventh fret), and 8 (seventh fret). The second measure contains a melodic line in the treble clef and a corresponding fretboard diagram in the bass clef. The fretboard diagram shows the following fingerings: 5 (third fret), 8 (fifth fret), 5 (fifth fret), 7 (seventh fret), 5 (seventh fret), 6 (seventh fret), 7 (seventh fret), 5 (seventh fret), 6 (seventh fret), and 8 (seventh fret). The second measure also contains a wavy line above the melodic line, indicating a tremolo or vibrato effect.

Ex.9 Shifting from Minor to Major Pentatonic Using the 9th

Ex.9 Shifting from Minor to Major Pentatonic Using the 9th is a two-measure exercise in E minor. The first measure contains a melodic line in the treble clef and a corresponding fretboard diagram in the bass clef. The fretboard diagram shows the following fingerings: 8 (seventh fret), 5 (fifth fret), 8 (fifth fret), 5 (fifth fret), 7 (seventh fret), 5 (seventh fret), 7 (seventh fret), 5 (seventh fret), and 7 (seventh fret). The second measure contains a melodic line in the treble clef and a corresponding fretboard diagram in the bass clef. The fretboard diagram shows the following fingerings: 5 (third fret), 7 (fifth fret), 5 (fifth fret), 8 (fifth fret), 5 (fifth fret), 8 (fifth fret), 7 (seventh fret), and 5 (seventh fret). The second measure also contains a wavy line above the melodic line, indicating a tremolo or vibrato effect.

26

T
A
B

27 **Ex.10** Incorporating the 6th

T
A
B

29

T
A
B

31 **Ex.11** Hybrid Scale Lick 5

T
A
B

32

8-7-5 7 7-5-7-5 5 7 7-5-7-5 5 5-6 7-5 7-8-7-5 7-5 5

Ex.12 Hybrid Scale Lick 6

34

8 5 7 5 8 7 5 7 7 5-6 7

Ex.13 Hybrid Scale Lick 7

35

8-5 7 5 8-7-5 8-5 7 5 8-7-5 8-5 7 5 8-7-5 8-5 7 5 8-7-5

Ex.14 Hybrid Scale Lick 8

36

7 4 5 6 5 5

37 **Ex.15** Hybrid Scale Lick 9

39 **Ex.16** Hybrid Scale From 5th String to 1st String

42 **Ex.17** Sample Solo

49

Treble staff: Measure 49: G#4 (dotted quarter), G4 (quarter). Measure 50: G4 (eighth), F#4 (dotted quarter), E4 (eighth), D4 (quarter). Chords: E7, A7.

Guitar Tab: Measure 49: T (5), A (6), B (5). Measure 50: T (5), A (7), B (5) with a slash, then T (5), A (7), B (5) with a slash, then T (5), A (8), B (5).

51

Treble staff: Measure 51: G4, F#4, E4, D4, C4, B3, A3, G3 (eighths). Measure 52: G3 (whole). Chords: D7, A7.

Guitar Tab: Measure 51: T (5), A (7), B (5) with a slash, then T (5), A (8), B (7) with a slash, then T (5), A (8), B (7) with a slash, then T (5), A (7), B (5) with a slash, then T (5), A (7), B (5) with a slash, then T (5), A (7), B (5) with a slash, then T (5), A (6), B (5) with a slash. Measure 52: T (7), A (7), B (7) with a slash, then T (5), A (6), B (5) with a slash.

53

Treble staff: Measure 53: Whole rest. Measure 54: G4, F#4, E4, D4, C4, B3, A3, G3 (eighths). Chords: A7, A7.

Guitar Tab: Measure 53: T (5), A (7), B (5) with a slash, then T (5), A (7), B (5) with a slash. Measure 54: T (7), A (4) with a slash, B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (8) with a slash.

55

Treble staff: Measure 55: G4, F#4, E4, D4, C4, B3, A3, G3 (eighths). Measure 56: G3 (whole). Chords: D7, A7.

Guitar Tab: Measure 55: T (5), A (8), B (5) with a slash, then T (7), A (8), B (7) with a slash, then T (5), A (7), B (5) with a slash, then T (7), A (5), B (7) with a slash, then T (5), A (7), B (5) with a slash, then T (5), A (7), B (5) with a slash, then T (5), A (7), B (5) with a slash, then T (5), A (7), B (5) with a slash. Measure 56: T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash.

58

Treble staff: Measure 58: G4, F#4, E4, D4, C4, B3, A3, G3 (eighths). Measure 59: G4, F#4, E4, D4, C4, B3, A3, G3 (eighths). Chords: D7, A7.

Guitar Tab: Measure 58: T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash. Measure 59: T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash, then T (5), A (5), B (5) with a slash.

60

T
A
B

7 5 8 7 5 8 7 5 8 7 5 8 7

61

E7

Etc...

TAB

5-8 7 5-8 7 5 7 5 7-5 7-5 7 7 5-6 7-5 7/9

Ex.18 Hybrid Scale Symmetrical Fragment (Great for Developing Licks)

63 **EX.18** Hybrid Scale Symmetrical Fragment (Great for Developing Licks)

T
A
B

Ex.19 Transposing the Hybrid Scale Up a 4th for the IV7 Chord

[illegible]

Ex.20 Hybrid Scale Lick 10 (Use Over IV Chord)

66

T
A
B

Ex.21 Hybrid Scale Lick 11 (Use Over IV Chord)

67

T
A
B

Ex.22 Hybrid Scale Lick 12

69

T
A
B

The Dominant Pentatonic Scale

71 Ex.23 A Dominant Pentatonic Scale on First Three Strings

71 Ex.23 A Dominant Pentatonic Scale on First Three Strings

6 7 5 8 5 9 5 8 5 7 6

73 Ex.24 A Dominant Pentatonic Scale on All Strings

Progress Tracker

Modern Blues Masterclass - Week 3		Date									
<input type="checkbox"/>	The Hybrid Scale	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="checkbox"/>	The Dominant Pentatonic Scale	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	/	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Handwriting practice lines consisting of 20 sets of four horizontal lines (top, middle, baseline, and descender).

