

From Minor Pentatonic To Blues Powerhouse



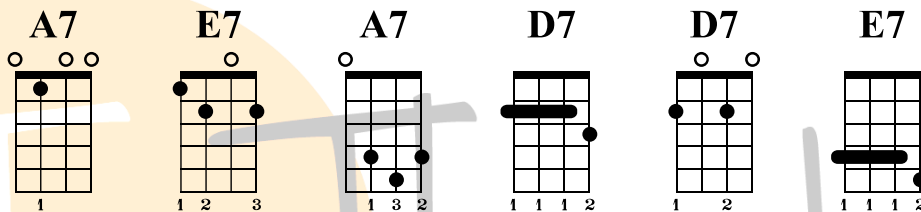
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Key: A

Chords needed: A7, D7, E7

Video Tutorial: <https://www.youtube.com/watch?v=lQeoYvoI9PE>

Chord Shapes:



Roman Numerals - This is a system that uses roman numerals that gives the chords a number so you can transpose the ideas easily.

In the key of A

A7 = I7

D7 = IV7

E7 = V7

Technique #1 - The minor 3rd/major 3rd Blues Note

When learning to solo over a blues progression we often start with the minor pentatonic scale. Here is a review of the two shapes we are using.



This is great, but there is something strange that happens over the 3rd interval. The I7 has a major 3rd interval, for the A7 it is a C# note. The minor pentatonic has a minor 3rd interval, for the A minor pentatonic it is the C note. These two notes clash, but playing on that small difference

can create a very cool and blues sound. That is exactly what we do here in our first lick.

The hammer on that happens from the 3rd fret of the A string to the 4th fret is hammering from the minor 3rd in the pentatonic scale up to the major 3rd from the A7, or the chord tone. This is a CLASSIC blues sound.

It can also be implied with something called a blues curl

<https://www.youtube.com/watch?v=Nk-F4t6747g&t=0s>

Technique 2 - The b5th also known as the Devil's 5th!

There is a note between the 4th and 5th interval, the flat 5th, which came to be known as the devils 5th. Because of its extreme dissonance and sinister sound the church actually outlawed its use in composition because they said it was the Devil's note!

First lets add the b5th to the minor pentatonic to create the first two shapes of the blues scale

Now lets put it into a lick

If want more creative uses for the blues scale check this lesson out

<https://www.youtube.com/watch?v=JgCIX5aRE3w>