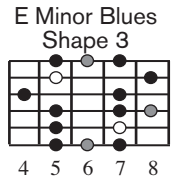


### Lick for Shape 3

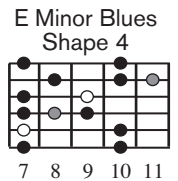
This lick uses the Dorian sound against a dominant chord. By adding 2 (F#) and 6 (C#) to the minor blues scale (Shape 3, in this case), you gain extra emotion and a mood that works really well within the blues. The half-step bend at the beginning and the vibrato on every held note will help bring this lick to life.



3 3 1 3 2 1 3 1 3 1 2 1 4 1 4 2 3 1 4 4 3 1 4 2 2 4 1

### Lick for Shape 4

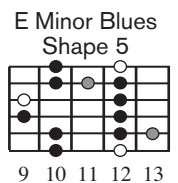
Here is a classic blues lead technique built around Shape 4. Bend the 2nd string up and then fret a note on the 1st string with your 4th finger. As the lick evolves, the top note on the 1st string changes. You can choose to play these notes separately, or hold them over each other to create double stops. Once you get this lick down, try moving it around as well to adapt it to some of the other shapes.



3 4 3 4 3 4 3 4 3 4 3 1 2

### Lick for Shape 5

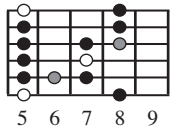
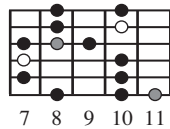
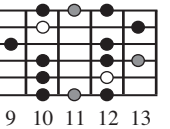
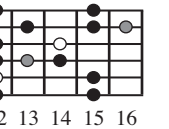
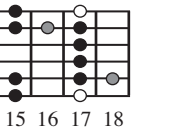
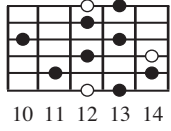
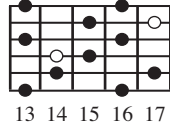
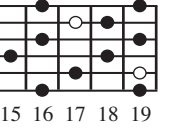
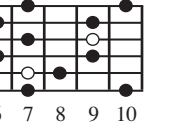
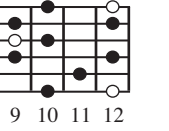
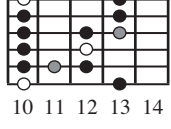
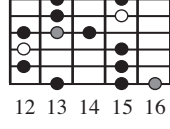
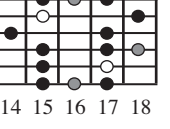
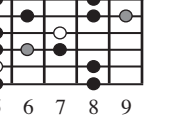
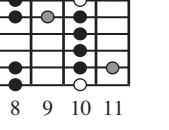
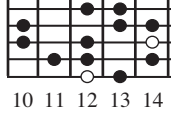
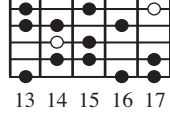
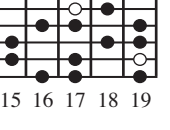
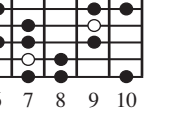
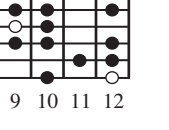
Here's a classic fast lick that you can milk by repeating it for a good portion of a 12-bar chorus. It works best here in Shape 5, but see where else on the fretboard you can play this lick—try it in different positions and using different shapes.



2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 1 3 1 3 3 4 1

## Soloing

This is the first time we've encountered a minor blues tune, which is an important style within the blues repertoire. Here, the *i* and *iv* chords are minor, and the *V* and *bVI* are dominant. While it is possible to solo over the form using the A Minor Blues scale since the tune is in A Minor, it is much better to focus on making the changes. For the *i* chord (Amin7), play an A Minor Blues scale. For the *iv* chord (Dmin7), play a D Minor Blues scale. Any of the licks you play in the home key (A Minor) can be transposed up five or down seven frets to create a D Minor Blues lick. For the *V* chord, play E Phrygian Dominant (which is A Harmonic Minor starting on E), or the E Minor Blues scale. Another great option for the *V* chord is the E Dominant *b9* Pentatonic scale, which gives you some nice color tones but still has leaps for phrasing in a bluesy style. For the *bVI* chord (F7), play either an F Major Blues scale or an F Dominant Pentatonic. Since these tonalities are a bit new to you, this form is 16-bars long and spends a bit more time on the *V* chord, which will give you time to work out your *V* chord ideas.

	Shape 1	Shape 2	Shape 3	Shape 4	Shape 5
A Minor Blues					
E Dominant <i>b9</i> Pentatonic					
D Minor Blues					
E Phrygian Dominant					
F Dominant Pentatonic	