

GUITAR: ADVANCED BLUES GUITAR LESSONS

WorkshopLive's Advanced Blues Guitar Lessons are perfect for the blues guitarists who want to add a lot of variation to their playing, and really break out of the box. To expand on your playing, these lessons will cover topics such as using arpeggios for rhythm and lead playing, using different modes in the blues, finger shifting methods, playing in the style Jimi Hendrix, using R&B variations, and developing interesting solo techniques. These lessons are sure to bring your playing to a new level of excitement.

COURSE	LESSON	TEACHER	DESCRIPTION
Arpeggios I	A7 Root-6 Arpeggio	Jonathan Barker & Matt Smith	As you begin to take a more in-depth look at the harmonic make-up of the blues, you'll notice that at its core is the dominant 7th chord. This lesson will take a look at an A7 arpeggio in the second position. Now an arpeggio is nothing more than the notes in a chord played one-at-a-time. And the best way to hone in to the sound of a particular chord is to play through the notes of that chord, or highlight those notes in your line. So if you're playing over an A7 chord, an A7 arpeggio is a great choice. For you more advanced players, this pattern is a great way to help you break out of that all too common, fifth position box pattern.
Arpeggios I	D7 Root-5 Arpeggio	Jonathan Barker & Matt Smith	In this lesson we'll be taking a look at an A7th arpeggio pattern in the second position. Its essential to learn these arpeggio forms because one of the most effective ways to hone in on the sound of a particular chord is emphasize its chord tones. We're also going to look at some exercises that will help you quickly assimilate this information, as well as immediately apply these ideas to your own playing. These different patterns can really help to spark new ideas that you may not have tried - or even thought of - in another position.
Arpeggios I	E7 Root-4 Arpeggio	Jonathan Barker & Matt Smith	One of the great things about soloing over the blues is the ability to just blaze away with the minor pentatonic scale over the entire progression. It's a blast and it really gives you a chance to just 'Rock out'. But the downside of this approach is that when the chords change, there isn't much in the solo that really reflects those changes. The two key spots where this takes place are over the IV and the V chords. One of the best ways to outline the harmony is through the use of arpeggios. In this lesson, we'll be taking a look at an E7th arpeggio pattern in second position.
Arpeggios II	A7 Arpeggio 5th String	Jonathan Barker & Matt Smith	In this lesson, we'll be taking a look at a new A7th arpeggio pattern. A good long-term goal would be to learn arpeggio patterns in all areas of the neck because one of the most effective ways to hone in on the sound of a particular chord is to emphasize its chord tones. In this lesson, the A7th arpeggio will be in the 10th position with the root located on the 5th string, 12th fret. We're also going to look at some exercises that will help you quickly assimilate this information, as well as immediately apply these ideas to your own playing. By learning this new A7th arpeggio form, you're effectively unlocking the door to a new and uncharted area of the neck.

Arpeggios II	D7 Arpeggio 4th (or 6th) String	Jonathan Barker & Matt Smith	In this lesson, we'll be taking a look at a new D7th arpeggio pattern, this time in the tenth position. We're going to really put it through its paces by playing it in several different exercises, as well as looking at it in a musical example. By the end of this lesson, you'll have no problem playing through your D7th arpeggio pattern, grabbing any note at any time. You will also have improved your technique.
Arpeggios II	E7 Arpeggio 4th (or 6th) String	Jonathan Barker & Matt Smith	In this lesson, we'll be taking a look at a new E7 arpeggio pattern. It's located in the ninth position of your guitar. An arpeggio is nothing more than the notes in a chord played one at a time. We'll also look at some exercises to help you quickly assimilate this arpeggio pattern, and after you've worked on these exercises, you'll be well on your way to seamlessly employing these concepts into your own playing.
12-Bar Blues With Arpeggios	Mixing Arpeggio Fingerings In The Key of A (Dom7)	Jonathan Barker & Matt Smith	<p>In this lesson we're going to combine dominant 7th arpeggio patterns to create solos over a 12-bar blues in A. This lesson assumes you are already familiar with:</p> <ol style="list-style-type: none"> 1. When the chords change. 2. What chord changes are. 3. Harmonic analysis using Roman numerals, such as I, IV, and V. <p>The key of A gives us A7, D7, and E7 as our I, IV and V chords respectively. By using these arpeggios you can create improvised solos that really spell out the chord changes. When used well, a listener will hear the chords, even if no one is playing them behind your solo. You'll be outlining the harmony that effectively.</p>
Eight-Bar Blues and the Minor 7 Arpeggio	Introducing the Minor 7 Arpeggio	Jonathan Barker & Matt Smith	In this lesson we are going to be looking at an Amin7 arpeggio in the 5th position. We'll be comparing and contrasting its construction to the A7 arpeggio, and we'll be running this arpeggio through several examples to ensure that you've got a clear understanding of how the arpeggio lays on the fretboard. I'll also give you some tips on bending effectively within the arpeggio. The combination of all of these elements will enable you to apply this arpeggio in a real-life musical setting.
Eight-Bar Blues and the Minor 7 Arpeggio	Fingerings for the Minor 7 Arpeggio	Jonathan Barker & Matt Smith	In this lesson, we'll be looking at an Amin7 arpeggio that begins with the pinky on the low E string, 5th fret. This differs from other patterns that you may have learned in that the notes on the neck lay to the left side of the root, instead of the more typical right side. This lesson is packed full of exercises and real-life examples that you can immediately incorporate into your own playing. Let's get started.

Eight-Bar Blues	Eight-Bar Blues	Jonathan Barker & Matt Smith	In this lesson, we'll take an in-depth look at an eight-bar blues in the key of A by comparing and contrasting it with a 12-bar blues. We're going to be combining many concepts from our previous lessons all into one solo. These concepts, including arpeggios, diminished 7th chords, bending, and smooth voice leading will all be combined into one solo. By combining all of these elements into your solos, you'll be well on your way to achieving the creative freedom that you've worked so hard for.
Modes of the Major Scale	Ionian Mode, Major Scale, Key of G	Jonathan Barker & Matt Smith	In order to effectively improvise over more complex chord changes, the pentatonic scale is often not enough. In this lesson we'll be exploring the Ionian mode as an improvisational tool by gaining a full understanding of its construction and usage. This knowledge will allow you to effectively improvise over diatonic chord changes from a major scale used in the jazz-blues context. You'll discover how to bring the I-IV-V sound into a more sophisticated harmonic realm.
Modes of the Major Scale	D Mixolydian	Jonathan Barker & Matt Smith	In this lesson, we're going to take an introductory look at two positions of the D Mixolydian scale along with some exercises and licks. These exercises will help you quickly internalize the pattern, as well as increase your technique in both the right and left hand. We'll look at how the scale is constructed and how it differs from the D major/Ionian scale by only one note. Because the Mixolydian scale is a major scale with a minor or flatted-7th, it's a perfect choice for playing over dominant 7th chords. Let's get started.
Modes of the Major Scale	E Aeolian	Jonathan Barker & Matt Smith	When playing in a minor key, the aeolian mode is a great choice for improvising. In a minor blues, rather than always jumping straight into a minor pentatonic scale, try the aeolian mode. It can add a new depth to your playing that can't be found with a minor pentatonic scale. This lesson will walk you through several exercises to ensure that you're comfortable and confident enough with these two E Aeolian patterns. You'll be using them in your own improvised solos in no time. Let's jump right into it.
Applying The Mixolydian Mode	Mixolydian Mode & Dom7 & Dom7-Type Chords	Jonathan Barker & Matt Smith	As you already know, a dominant 7th chord is a major chord with a minor 7th. The mixolydian mode is a major scale with a minor 7th in it, which makes it a perfect choice for soloing over dominant 7th chords. There are countless voicings for dominant 7th chords out there and I'm sure you all have seen those big, thick books with 40,000 chord shapes in them. If you can understand what goes into building a dominant 7th chord, then you will be able to absorb more of these voicings into your own playing as well as coming up with some original ones on your own.

Major and Minor Pentatonics Over the Fingerboard	Fingershifting Methods through Major and Minor Pentatonics	Jonathan Barker & Matt Smith	<p>The pentatonic scale has been at the backbone of electric blues guitar solos since the beginning. It's at the heart of the bluesier sound of players ranging from Jimi Hendrix, Eric Clapton, and B.B. King to guys like Eric Johnson, Steve Khan and Pat Metheny, just to name a few. But they all use these scales in a way that is much more than just mindlessly riffing away with the minor pentatonic scale or simply throwing out blues licks using the major pentatonic scale. So what technique do they use that is so different? Well, there are many things, but the concept we're going to focus on is combining the major and minor pentatonic scale in the same phrase.</p>
Chord Inversion	Construction of an Inversion (3rd in the Bass)	Jonathan Barker	<p>Chord inversions are a great way to spice up your rhythm work. It's a technique that can be applied to any chord progression and is sure to spark your listeners' interest. In this lesson, we'll take a look at ways to create smooth and interesting movement from chord to chord. At the end of this lesson, you'll have an in-depth knowledge of slash chords, including how and why they work, as well as some real-life examples showing how to use them and apply them to your own playing. It's a cool technique that can be found in the toolbox of every great rhythm guitarist.</p>
Chord Inversion	Hendrix Chord Inversion	Jonathan Barker & Matt Smith	<p>In this lesson, we'll be looking at the rhythm guitar style of Jimi Hendrix, which was laden with double-stop licks based off of common chord shapes. Hendrix had the unique ability of playing parts that weren't quite straight rhythm guitar, and not quite a full-blown guitar solo. Heavily influenced by guitar great Curtis Mayfield, Hendrix put his own spin on chord embellishments. I'll teach you how to employ these same concepts that Hendrix used and apply them to your own playing.</p>
Chord Inversion	R&B Inversions	Jonathan Barker & Matt Smith	<p>This lesson is going to be a hands-on approach to R+B rhythmic applications. There's more to playing rhythm guitar than just bashing out barre chords. There are lots of cool rhythmic concepts that you can use to spice up your playing. Since by now you already have the theoretical knowledge under your belt, we'll be spending our time playing through many real-life examples that you can immediately apply to your own playing. Let's dive right into it.</p> <p>There are no animated player files in this lesson!</p>
Funk Blues	Sixteenth-Note Rhythm	Jonathan Barker & Matt Smith	<p>Within the blues, many different styles of playing exist based on similar or even identical chords and chord voicings. So what makes these styles sound so different? A large part of defining characteristics of a style lies in the rhythm of its accompaniments. In this lesson, we'll look at rhythmic patterns that define the Blues Funk style, then, we'll check out some 'real world' examples. After working through these patterns, you'll be well on your way to playing 'a mean blues funk guitar.</p>

There are no animated player files in this lesson!