

CONTENTS

Introduction.....	3	Basic Phrasing	37
Bending and the A Minor Pentatonic Scale.....	4	The 2nd A Minor Pentatonic Box	37
How to Bend.....	4	Learning How to Phrase	38
The Whole-Step Bend.....	5	Phrasing Over a 12-Bar Blues	40
Initial and Destination Notes	5	Simple Slide Exercises	41
Combining Bends with Box Pattern	7	Introducing Slides.....	41
Half-Step Bends.....	9	Creative Sliding	42
The Half-Step Bend.....	9	Adding Smoothness to Our Technique.....	42
Another Half-Step Bend	10	Major Pentatonic Versus Minor Pentatonic	43
Box-Jumping Lick with Bends.....	11	The Task at Hand	43
Bending Licks That Rule	13	Comparing A Major and A Minor Box Patterns	43
Solo Construction	15	Major and Minor Pentatonic Theory.....	45
Target Notes: Definition and Application.....	15	Accompanying Yourself with Chords.....	46
Target Notes in A Minor Pentatonic	16	Multiple Scales Over One Chord.....	47
The 12-Bar Blues.....	17	Introduction to Overlapping Boxes	49
Targeting the Roots of the Chords.....	18	Review.....	49
A Blues Scale Targeting I, IV, and V	19	Overlapping Major and Minor Pentatonic.....	50
Pattern for Identifying the Minor Pentatonic.....	20	Overlapping Boxes.....	50
Trills	22	Adding the Blues Scale to the Mix	51
Trills Explained	22	Phrasing	52
Trilling the Minor Pentatonic Box	24	12-Bar Blues in A Combining Major and Minor:	
Trills and Licks.....	26	Full Solo and Measures 1–4.....	52
Return Bend to Pull-Off.....	27	Measures 5–8.....	54
Return Bends Discussed	27	Measures 9–12.....	55
Playing Bends and Adding the Pull-Off.....	29	Conclusion	56
Creating Licks	31		
Forward Rake	33		
Muted Forward Rake Explained	33		
The Articulated Forward Rake.....	34		
Licks with Rakes.....	35		

A Blues Scale Targeting I, IV, and V

Following is another take on target notes. In this exercise, we'll play the *blues scale* in a descending fashion. A blues scale is the same as a pentatonic scale except it includes an additional note, the $\flat 5$ th.

Swing 8ths

Ex. 30

Because the above lick lands on an A note, it would probably work best with the A7, which is the I chord.

Here's the same lick, but ending on a D note.

Swing 8ths

Ex. 31

Notice how this totally changes the flavor. Because this lick targeted the D note, it would sound best with the D7, which is the IV chord.

This next lick does all the same stuff, but targets the E note. It works best with the E7, which is the V chord.

Swing 8ths

Ex. 32

This is handy and useful stuff! Play all three licks in a row to really hear the difference. Then grab a friend and play these licks over a blues progression in A.