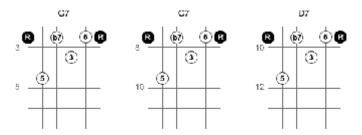
Blues Soloing

In Blues, Chords, Scales, Theorie on February 3, 2010 at 8:43 pm

This lesson is going to familiarize you with the chord tones within the scale patterns. Yes, that's right now you have to learn the notes instead of blazing trough patterns. Why should you learn them... Because these are the color tones. The tones that make the scale and chord progression melt into one harmonious melody, or electrifying solo. So without further adieu... the charts!

Let's start by taking the Dominant 7th chords in the Key of G.

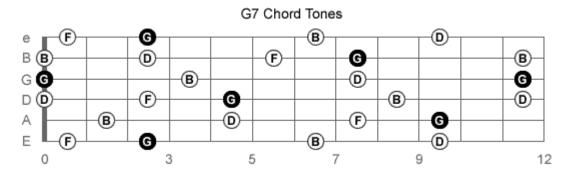
If you can't read my chord charts here's how. The numbers on the left of the diagram represent the fret numbers. The numbers on the diagram represent the degree of the major scale that the notes are. Example: 5=D (the 5th) on the G7 diagram. To play it just place your fingers where the numbers are on the diagram



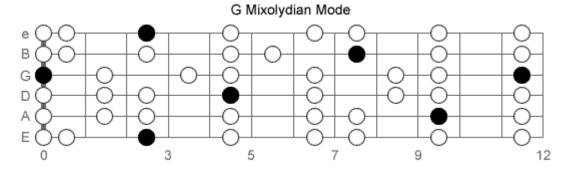
Now Let's look at the chord tones for each of the chords

37				C	C 7				_	D7			
1	3	5	b7		1	3	5	b7		1	3	5	b7
G	В	D	F		C	Е	G	Bb		D	F#	A	C

Now let's find the chord tones on the fretboard and compare it to the Mixolydian Mode. You might ask why the Mixolydian Mode. It is because when you play Dominant 7th chords, the Mixolydian Mode fits the best because it gives you the flatted 7th note which gives Dominant 7th chords their sound. I didn't chart out C7 and D7 in relation to C Mixolydian and D Mixolydian, but I figured that you could figure out how to do this on your own.



2010@ ">>\arangle #



suite: http://www.guitarlessonworld.com/lessons/lesson29.htm

Now that you have studied the relationship of the chord tones to the scale pattern you should try soloing with these notes for that bluesy feel that you get from playing the Mixolydian mode. Sound Hard?? It really isn't, all you have to do is think of the chord tones. Play the chord tones as opposed to the scale. Use the other scale tones that are not chord tones as links to get a smooth transition from one note to the next. Try using slides, hammer-ons, and trills from a scale note to a chord note. This will bring out the flavor in the chords. I really like hitting on the I chord's (G7) 3rd degree note, in this case it's B. It has a bluesy sound that the Mixolydian Mode and Dominant 7th chords really bring out.

This next section will compare G7's chord tones to the G Blues Scale, and it will show you why the Mixolydian mode fits a little bit better because the Mixolydian mode contains all of the chord tones. the Blues Scale however omits a couple notes, but it doesn't leave any *bad* notes for you to hit. Let me show you...

G7				The	G Blues Sc	ale			
1	3	5	b7	1	b3	4	#4	5	b7
C	Е	G	Bb	G	Bb	C	C#	D	F

As you can see the Blues Scale only contains the root and the flatted 7th note. So now the question is why do you use the Blues Scale? I'll show you with more charts. What you want to notice is that the chord tones for G7, C7, and D7 come together to form the Minor Pentatonic Scale, which is the Blues Scale without the added #4 (which is the only note that is not contained in any of the chords).

G7				(C 7				D7				
1	3	5	b7		1	3	5	b7		3	3	5	b7
G	В	D	F		C	E	G	Bb	I)]	F#	A	C
				J L									
he G	Blues	Scale		J L									
he G	Blues	Scale b3			4		#4		5			b7	

2010@ ">>\square #