

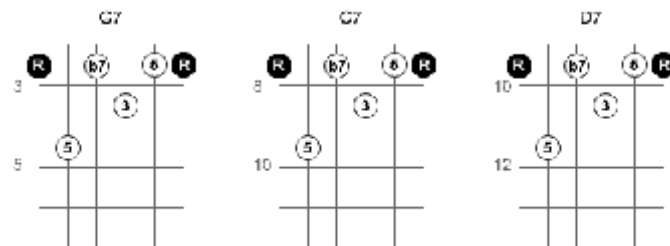
Blues Soloing

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 through 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

G7	C7	D7
1 3 5 b7	1 3 5 b7	1 3 5 b7
G B D F	C E 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.

