

# Color Tones

## Your Best Blues Solo Ever!



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Key: A

Harmony: A7, D7, E7

Video Tutorial: [https://www.youtube.com/watch?v=x\\_aMae9uRrI](https://www.youtube.com/watch?v=x_aMae9uRrI)

Harmony Review Strum Pattern:

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
A7	A7	A7	A7
D D U U D U	D D U U D U	D D U U D U	D D U U D U

  

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
D7	D7	A7	A7
D D U U D U	D D U U D U	D D U U D U	D D U U D U

  

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
E7	D7	A7	E7
D D U U D U	D D U U D U	D D U U D U	D D U U D U

Scale Review

The minor pentatonic scale

A Minor Pentatonic - Shape 1                      A Minor Pentatonic - Shape 2

- The greatest starter scale. It works with blues, and it works soloing over minor progressions in A as well as major progression in C

The Blues Scale

A Blues Scale Shape 1                      A Blues Scale Shape 2

- Add the flat 5<sup>th</sup> interval and now you are really cooking. It is just a passing tone but by adding that passing tone to what you are playing you get some really interesting things.
- Just make sure you don't land on this note

### Intervals of the blues scale in A

- Root - A note
  - o This is where you resolve, the last note of your solo, home base, it is where everything finishes.
  - o You DON'T have to start here though, and you don't need to finish ever phrase on this note.
- b3<sup>rd</sup> - C Note
  - o The flat 3<sup>rd</sup>, this is the minor note and it is the one that makes the scale sound strange as you are playing a minor note over major chords
- 4<sup>th</sup> - D Note
  - o This is root of your IV chord
  - o It is dissonant over the A7 as it clashes with the C#
- b5<sup>th</sup> - Eb
  - o This is the passing tone that transforms the minor pentatonic into the blues scale
- 5<sup>th</sup> - E
  - o This is the most neutral note, a very safe sound.
- b7<sup>th</sup> - G
  - o This is the note that turns the A chord into the A7
  - o Dissonant, but in a good way. You can use this scale to really create some lovely tension.

### Adding the 3<sup>rd</sup>

A Blues Scale with Major 3rd - Shape 1

A Blues Scale with Major 3rd - Shape 2

- This note can really make your blues sound other level professional.
- You can hammer into it from the C
- You can also do a blues curl, which is a bend between the C and the C# note
- This trick works over the I and V chord, NOT the IV chord

### Example Lick

A7

## Adding the 6<sup>th</sup>

A Blues Scale with 6th - Shape 1      A Blues Scale with 6th - Shape 2

15      16      17      18

- This note is known as the marker for the relative minor
- It is the classic sound used in southern rock
- In a blues context it gives a safe, happy, rock, country sound that is also sophisticated and smooth at the same time.

## Example Licks

A7

19      20

A7

21      22

## Adding the 9<sup>th</sup>

A Blues Scale with 9th - Shape 1      A Blues Scale with 9th - Shape 2

23      24      25      26

- This is the "funk note"
- Is featured prominently in rhythmic ideas in all funk music
- It sounds great when added to a 7 or a m7 chord as well for rhythm

## Example Lick

27      28