

# The B.B. Box



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Key of Tutorial: G

BPM of Backing Track: 80

Chords needed to play rhythm: G7, C7, D7

Video Tutorial: <https://www.youtube.com/watch?v=VoxQep6zo3A>

## 12 Bar Review

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |  
G7 | G7 | G7 | G7 |  
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 & |  
C7 | C7 | G7 | G7 |  
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 | C7 | G7 | D7 |  
D D U U D U | D D U U D U | D D U U D U | D D U U D U |

When we first start to solo we use the minor pentatonic scale for the entire 12 bar blues. Here are shapes 2 and 3 of the G minor pentatonic scale

G Minor Pentatonic Shape 2: G-Bb-A-F-E (frets 3-2-1-3-2)

G Minor Pentatonic Shape 3: G-Bb-A-F-G (frets 3-5-2-5-3-6-3-5)

The next step is adding the b5th interval, turning our minor pentatonic into the blues scale

Blues Scale: G-Bb-A-F-E-G (frets 3-2-1-3-2-3)

Now we are ready to start to mix scales, that is where the BB Box comes in. Let's take a look at it, the box is built off the major root note on the E string.

BB Box

6th Interval                      2nd Interval    3rd Interval                      6th Interval

You can see we have introduced the 2<sup>nd</sup>, 3<sup>rd</sup> and 6<sup>th</sup> intervals. These are all major sounding intervals. The 2<sup>nd</sup> works great with minors as well and has a very funky sound, the major 3<sup>rd</sup> is the brightest note in all of the chromatic scale making chords sound bright and happy and the 6<sup>th</sup> is a major tonality that also works with minors and has a cool country/southern rock sound made super famous by bands like C.C.R. All of these notes are going to give a very different sound than our blues scale, so the question becomes, when can we use it? The answer is over the I7 and V7 chords, but note the IV7 so in a G blues we can use the BB Box when we play over the G7 and D7 but over the C7 we have to go back to the minor pentatonic.

- Bars 1-4 (G7) - Minor Pentatonic/Blues Scale and/or B.B. Box
- Bars 5-6 (C7) - Minor Pentatonic/Blues Scale
- Bars 7-8 (G7) - Minor Pentatonic/Blues Scale and/or B.B. Box
- Bars 9 (D7) - Minor Pentatonic/Blues Scale and/or B.B. Box
- Bars 10 (C7) - Minor Pentatonic/Blues
- Bars 11 (G7) - Minor Pentatonic/Blues Scale and/or B.B. Box
- Bars 12 (D7) - Minor Pentatonic/Blues Scale and/or B.B. Box

### Example Licks

Lick 1 - You can do a lot just with the 3<sup>rd</sup> fret of the E string and 4<sup>th</sup> of the C string. The 4<sup>th</sup> of the C string is the 6<sup>th</sup> interval, you'll see in my solo I go back to this a lot. Feel free to milk these two notes.

Lick 2 - Here we see the A string get involved. All of the slides also work as bends. You can bend from the 5<sup>th</sup> fret of the E string to the 7<sup>th</sup> or even first to the 6<sup>th</sup>, the minor 3<sup>rd</sup> and again to the 7<sup>th</sup>.

The musical notation for Lick 2 is written on a single staff in the key of G (one flat) and 6/8 time. The melody consists of eighth and quarter notes with slides (sl.) and bends. The fretboard diagram below shows the fingerings: fret 6 (slide to 5), fret 3, fret 4, fret 5, fret 5 (slide to 7), fret 5, fret 3, fret 4, fret 3, and a triplet of fret 3.

These licks are meant to just get you started. The best thing to do is find a backing track in the key of G and just jam, feel out the changes and listen to the different feelings the notes create. Be conscience of the progression underneath you as now it is a little more important because you are mixing scales. When you use just once scale you can get a little lost and it doesn't really matter, now it is a little more important.

#### How to transpose the BB Box

Note this is built around the E string root, the first thing you need to do is find the root on the E string and from there you can build the box. Also makes sure that you are aware of the pentatonic shapes 2 and 3 around that root as well, that will make it easier to mix the two scales.