

Day 11

Your First Solo

#TenThumbsBluesChallenge in D



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Key: D

Harmony: D7, G7, A7

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

What is a phrase?

- A phrase is a lick, or we can think about it as a musical sentences.
- A solo is a collection of phrases, or a paragraph.
- The most important note in your phrase is the last note
- We are going to start with "root note phrasing" this means that every phrase we play is going to finish on the root note of the underlying harmony
- That means if the band is playing a D7, the phrase ends on a D, if the band is playing G7, we finish on a G note.

Phrases 1 and 2

The image shows musical notation for two phrases in 4/4 time. The key signature has one sharp (F#), indicating the key of D major. The first measure is marked with a "1" and a "D7" chord symbol. The second measure is marked with a "2". The third measure is marked with a "3". The fourth measure is marked with a "4". Below the staff is a guitar fretboard diagram with two lines: the top line for the Treble Clef (T) and the bottom line for the Bass Clef (B). The diagram shows fingerings for each note in the phrases.

T	4	3	1	2	1	3	1	3	1	2	5	4	3	5	3	4	5	3	1	2	
B																					

- When jamming a lot of times the first two measures are singing and then 3 and 4 are for nice responding lick. When taking a solo the guitar is the voice so it is a lick followed by a lick.
- Both licks finish on the D note, that is because the underlying harmony is D7, so D is the root note.
- A quick change makes the 2nd bar the G7, if that is the case the first phrase will finish on a G note.
- Phrase 1 uses shape 4 of the blues scale
- Phrase 2 uses shape 5 of the blues scale

Phrases 3 and 4

5 6 7 8

G7 D7

- Here we see two more phrases, measures 5 and 6 are over a G7, that means this phrase finishes on a G note.
- It is followed by two measures of D7, meaning they finish on the D note.
- Phrase 3 is shape 4 of the blues scale, phrase 4 is shape 5

The Turnaround

9 10 11 12

A7 G7 D7 G7 Ab7 A7

- Here we are leaving the scale approach and using arpeggios over the A7 and the G7, both finishing on the respective root notes.
- At the end the solo we use a classic turnaround, this is fairly common, these turnarounds work great within solos as well.

Full Solo

1 2 3 4

D7

5 6 7 8

G7 D7

9 10 11 12

A7 G7 D7 G7 Ab7 A7