Day 10
Blues Scale Shape 5 & 1
#TenThumbsBluesChallenge in D

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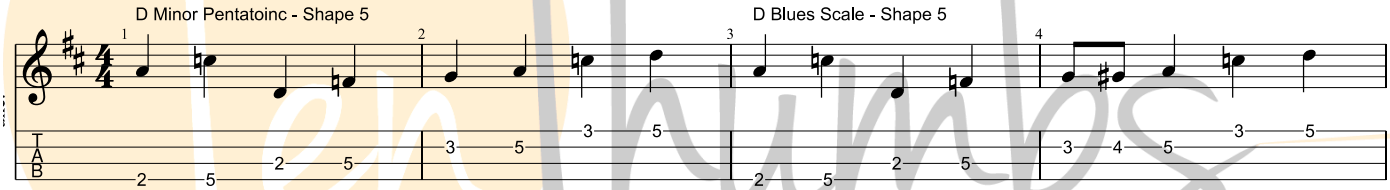
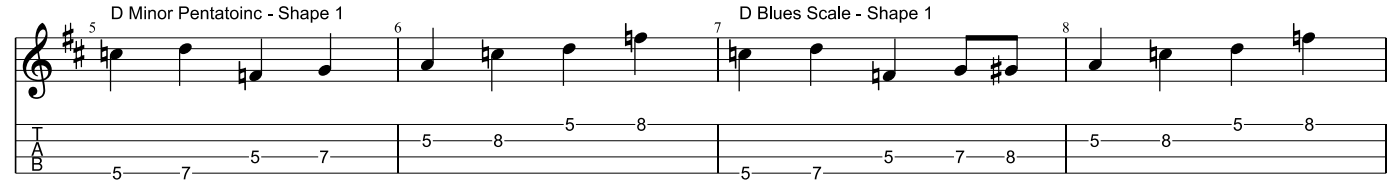
Key: D
Harmony: D7, G7, A7
Video Tutorial: https://www.youtube.com/watch?v=-VxZvAdiBz8

Shape 5 – Minor Pentatonic and the Blues Scale



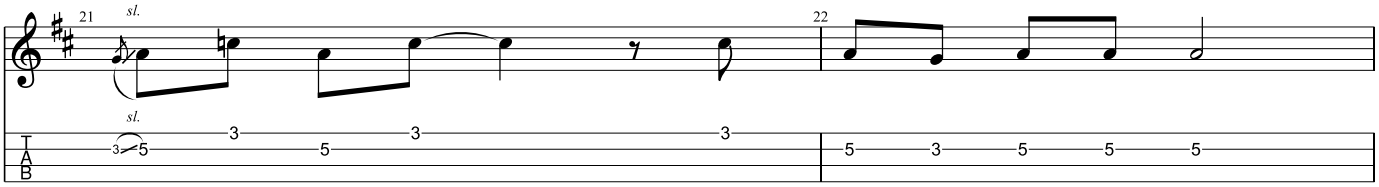
- Root notes on the 2nd fret of the C string and 5th fret of the A string
- Flat 5th interval on the 4th fret of the E string

Shape 1 – Minor Pentatonic and the Blues Scale



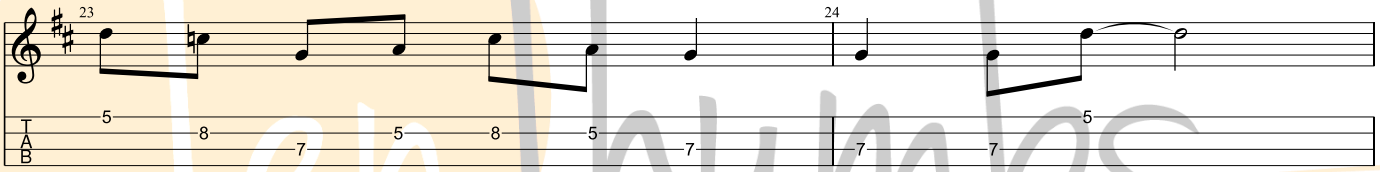
- Root notes on the 7th fret of the G string and 5th fret of the A
- Flat 5th interval on the 8th fret of the C string

Riff 1 for measures 3 & 4



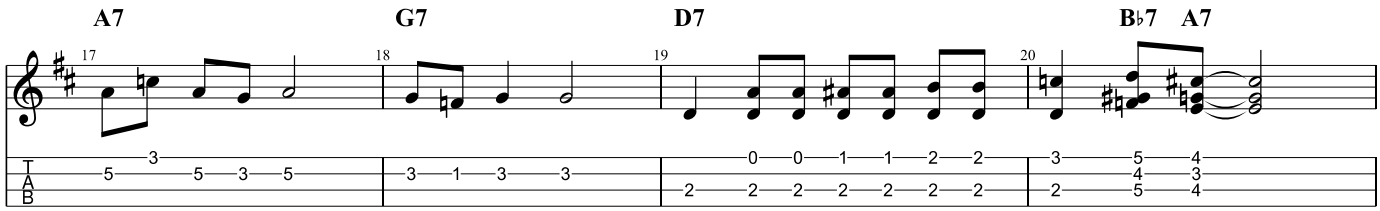
- Here we are riffing with the 5th fret of the minor pentatonic scale
- The first half of the riff lands on the 3rd fret of the A string, it is the C string. It is the b7th, this gives a nice dissonant sound that wants to move.
- The second half lands on the A note, 5th fret of the E string, which is the 5th interval. A nice and stable sound that doesn't have the same need to move as the b7th interval

Riff 2 for measures 7 & 8



- This riff is built out of shape 1
- Notice how the riff is playing the notes out of order, you don't have to play the scale in order.
- The 7th fret of C string is a G note, a G note played over the D7 wants to move because it clashes with the F#, so when we finally jump up to the D note on the & after the 2nd beat in the 2nd measure is so gratifying.
- This is called a leap, you can use leaps to create interest, but to many leaps will lose the melodic sense of the solo or riff

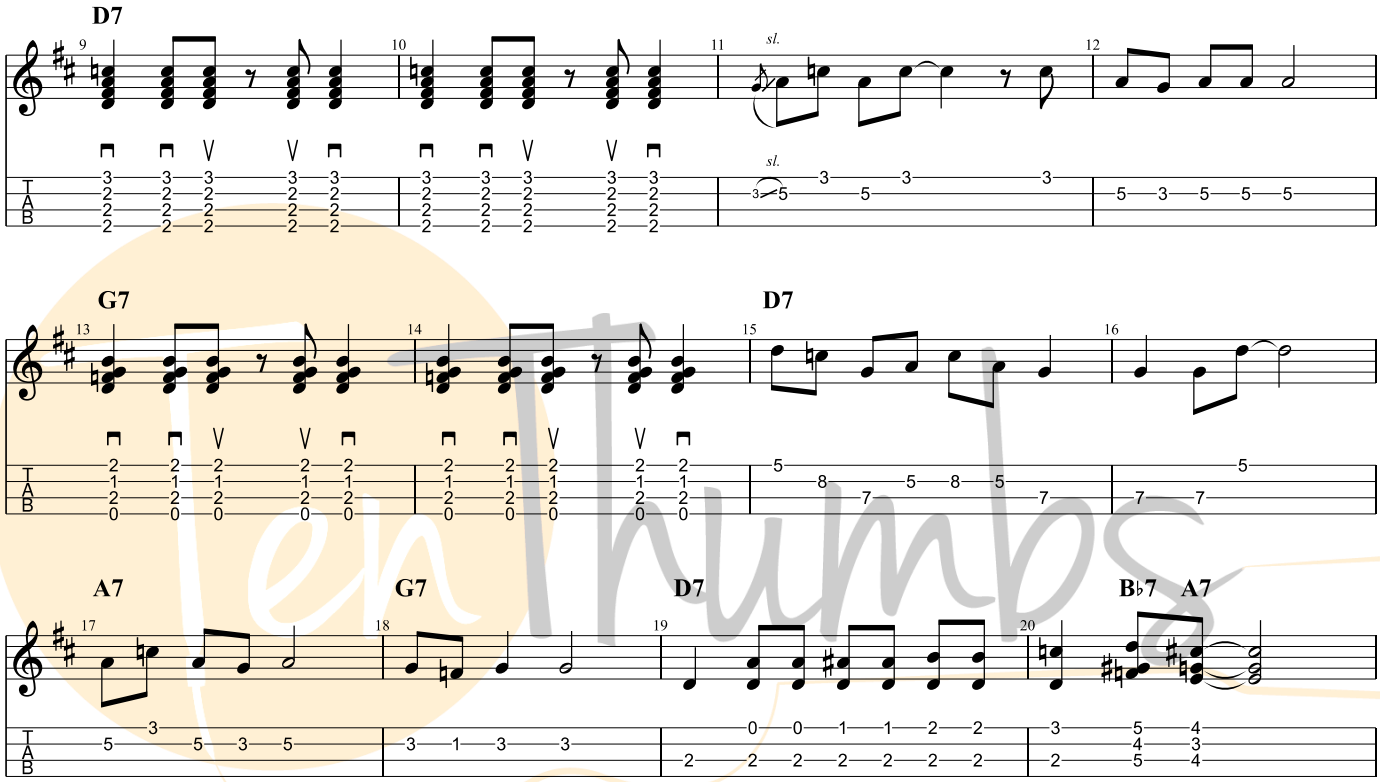
Turnaround



- Measure 9 uses shape 5 over the A7, resolving on the A note. Landing on the root over the chord is a great way of implying that chord

- Measure 10 uses shape 4 to do the same thing, landing on the G over the G7 chord
- This is our first ascending line, when you are playing a turnaround try it in reverse to hear how it sounds, a lot of them sound very cool going the other way.
- Here we see approaching the A7 from a half step as well.

Full 12 bar



- This is a 12 bar I made, you can play any 12 bar you want, I am just looking to see you use these new shapes
- You can even put a backing track on and solo if you are so inclined.
- These shapes didn't use the b5th interval, feel free to use it.
- It is important to note there is a reason that the riffs are there, that is because singing happens on measures 1&2, 5&6 and 9&10, so that is why these riffs take place after those measures, when you are playing with bands, writing songs, going to jams, you NEVER want to solo over the singer, that is a massive no-no, playing riffs over these tabs can create good habits.