

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

Musical notation for Shape 5. The top staff shows the D Minor Pentatonic scale (D, F, G, A, B) and the D Blues Scale (D, F, G, A, B, D#) in 4/4 time. The bottom staff shows the guitar fretboard with fingerings: 1-2-5, 2-5, 3-5, 3-5, 2-5, 2-5, 3-4-5, 3-5.

- 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

Musical notation for Shape 1. The top staff shows the D Minor Pentatonic scale (D, F, G, A, B) and the D Blues Scale (D, F, G, A, B, D#) in 4/4 time. The bottom staff shows the guitar fretboard with fingerings: 5-7, 5-7, 5-8, 5-8, 5-7, 5-7-8, 5-8, 5-8.

- 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

Musical notation for Riff 1, measures 3 and 4. The treble clef staff shows a melodic line starting at measure 21 with a slur over the first two notes. The bass clef staff shows a bass line with fret numbers 3, 5, 3, 5, 3, 5, 3, 5, 5, 5. Measure 22 continues the bass line with fret numbers 5, 3, 5, 5, 5.

- 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

Musical notation for Riff 2, measures 7 and 8. The treble clef staff shows a melodic line starting at measure 23. The bass clef staff shows a bass line with fret numbers 5, 8, 7, 5, 8, 5, 7, 7, 7, 5.

- 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 too many leaps will lose the melodic sense of the solo or riff

Turnaround

Musical notation for the Turnaround, measures 17, 18, 19, and 20. The treble clef staff shows a melodic line with chords A7, G7, D7, Bb7, and A7. The bass clef staff shows a bass line with fret numbers 5, 3, 5, 3, 5, 3, 1, 3, 3, 0, 0, 1, 1, 2, 2, 3, 5, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 3, 5, 4, 2, 5, 4.

- 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

The image shows a 12-bar guitar tab in G major. It is divided into three systems of four measures each. The first system (measures 9-12) is labeled with a D7 chord. The second system (measures 13-16) is labeled with G7 and D7 chords. The third system (measures 17-20) is labeled with A7, G7, D7, Bb7, and A7 chords. The tab includes a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The bass line includes various fretting techniques such as triplets, slides, and bends. A large watermark 'TenThumbs' is overlaid on the middle of the page.

- 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.