

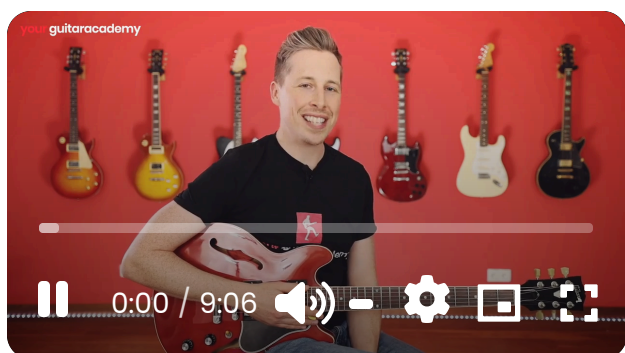
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# B.B.King

Player Studies

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## Chord Tone Soloing

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### Lick 3 & 4

Let's now move onto the next two licks, which once again roll between the root chord and the 4 chord.

**We will apply the same theory as in lesson 2 to these two licks**, so please use those scale diagrams again to work out the notes.

Notice how in the first lick we find ourselves **literally running down the G major triad** (not even the dominant 7th). This is a trick often used by B.B.King, and sounds great surrounded by the pentatonic notes. A final thing to notice here is that when we are playing over the 4 chord, in lick 4, we use the 8th fret on the B string a lot. **Over the C chord, this acts as the 5th, which is a strong chord tone. Then, as the track subtly returns to the 1 chord, we stick to that 8th fret as it now acts as the root.** This is, again, a lovely trick that B.B.King uses a lot.

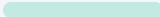


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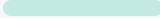
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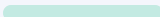
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In our third section we will be exploring the exact way B.B.King constructs his improvisation over a 12 bar blues. He is the king (no pun intended) of chord tone soloing!

Lessons:

-  **The Idea**
-  **Lick 1 & 2**
-  **Lick 3 & 4**
-  **Lick 5 & 6**
-  **Lick 7 & 8**

## UNIT 4

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