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B.B.King

Player Studies



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Chord Tone Soloing

UNIT 3 • **LESSON 12** << PREVIOUS NEXT >>

Lesson notes

Interactive tab

Diagrams

Lick 1 & 2

The first two licks demonstrate a great set of ideas over the 1 chord of the blues and the 4 chord. We'll go into each lick in more detail here, and you can find the tab in the Materials Section at the bottom of the page.

Diving into lick 1 we are using the G7 chord to ground us in the correct place. **We then use the combination of the G7 arpeggio shape, the G major pentatonic and the G minor pentatonic to create the lick.** Try to attribute each note to one of these three shapes, noting that a lot of the notes do crossover. The notes we resolve to at the end of the lick tend to be part of the G7 arpeggio as they are our chord tones. These are therefore the strongest notes to play and one's we should lookout for the most. The shapes can be found in the fretboard diagrams for your reference.

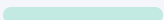
Challenge

For each lick, try to work out what the last note is in relation to the arpeggio. **Is it the root, major 3rd, 5th**

Course navigation

UNIT 1

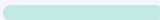
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UNIT 2

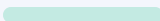
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UNIT 3


Chord Tone Soloing

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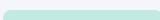
In our third section we will be exploring the exact way B.B.King constructs his improvisation over a 12 bar blues. He is the king (no pun intended) of chord tone soloing!

Lessons:

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

UNIT 4

Four O'Clock Blues

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or flat 7th? This will help you find patterns in the style.



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