

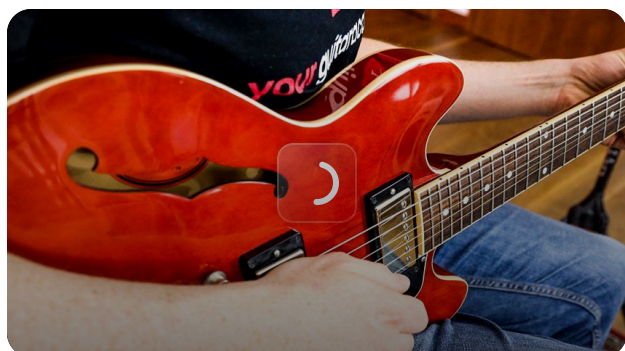
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# B.B.King

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## Chord Tone Soloing

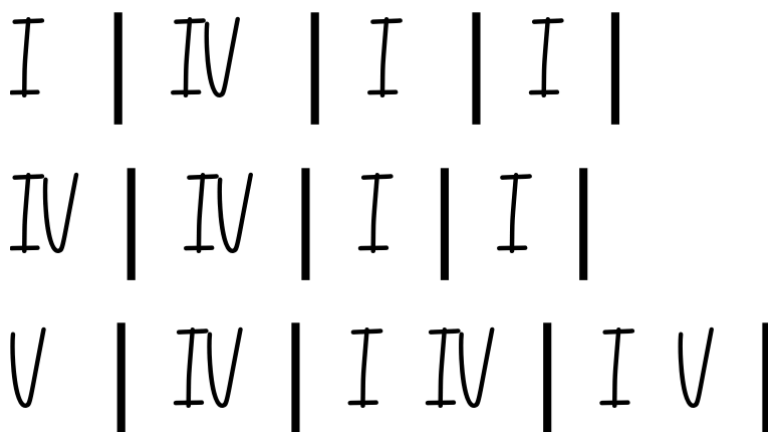
UNIT 3 • LESSON 11 << PREVIOUS NEXT >>

Lesson notes Interactive tab Diagrams

### The Idea

We'll begin by trying to explain how B.B.King uses chord tone soloing, and what that even is in the first place. Here is a basic summary of what is going on:

1. The dominant 7th chord that is moving between the 1, 4 and 5 in the key.
2. This progression is:



3. As these chords move, B.B.King is known to move positions with them, keeping things nice and simple. For example, in the key of G blues, we start on the 3rd fret for G7, then move to the 8th fret for the C7 (4 chord). We literally move the same shape.

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### UNIT 2

#### Minor & Major

0%



### UNIT 3

#### Chord Tone Soloing

0%



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

0%



- As we move to these positions we use our arpeggio shape to target chord tones.
- Finally, to “colour” these arpeggio shapes and make them more interesting, we also use the major and minor pentatonic in the key of G (G major and G minor). You, therefore, need to know these pretty well across the neck!

To learn this idea, we will use a free time B.B.King style improvisation and break down each section.

Before we go into that breakdown, though, let’s learn that arpeggio shape. Remember, it is the exact same shape just moved into different positions on the fretboard.



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