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Freddie King

Player Studies



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Slightly Different Blues

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The Chord Theory

In this track we use a lot of secondary dominant chords. The basic concept is that we can use a dominant 7th chord to move from one tonal centre to another, without sounding jarring. We're changing the "home" chord, essentially! The best way to learn this is through the example of this track, so let's dive in.

| G | Abdim7 | D | **B7** | E |



this is a secondary dominant chord

Why is this a secondary dominant... Well, if we stuck strictly to the key of D major, we'd be using a B minor chord here (the 6th degree of the scale is harmonised as a minor). By making this a dominant 7th, we alter the chord deliberately to create more "pull" to the E that comes next. Here's why:

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UNIT 4

Slightly Different Blues

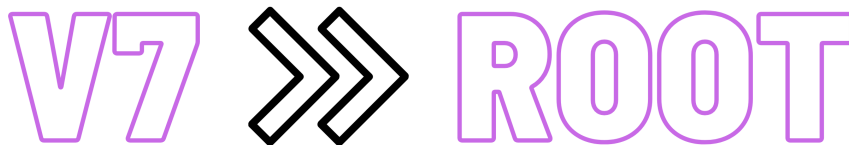
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For our final unit we will be tackling another full Freddie King style solo, as well as a full chord track which will certainly push your chord theory a whole lot further

Lessons:

- The Chords
- The Chord Theory
- The Solo Part 1
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- The Finale!



We know that the dominant 7th chord will always resolve perfectly to the root chord. So whenever you play the dominant 7th chord, if the next chord is a 5th below (Like B to E in the example above) it sounds like the second chord is the home chord. This is how you force a new "home" sound and how we can easily stretch and mould a basic key signature into something more interesting.

"IMPORTANT: As we work through the rest of the progression we still stay roughly within the key of D, just editing chords slightly to create this secondary dominant effect. That means we can still solo in D (hallelujah!!)."

And That's Kinda It...

It's a surprisingly simple concept, and this track is a perfect tool to learn it inside out. Watch the video to see me work through every single part of the track, explaining the secondary dominants as they pop up. Once you've learnt it for this track, you'll be away and ready to use it in your own playing!



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