

From Scale to Solo Root Note Phrasing



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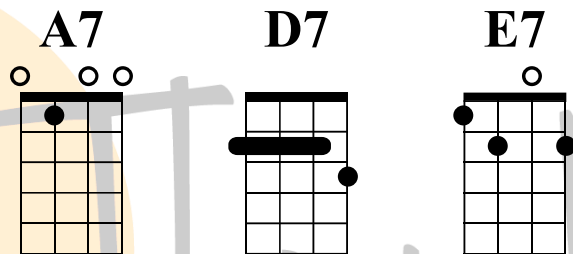
Key: A

BPM: 85

Chords needed: A7, D7, E7

Video Tutorial: <https://www.youtube.com/watch?v=2FGm1Yjz-vw>

Chord Shapes:



12 Bar in A Review - Any strum pattern will work

1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
A7	A7	A7	A7
D D U U D U	D D U U D U	D D U U D U	D D U U D U
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
D7	D7	A7	A7
D D U U D U	D D U U D U	D D U U D U	D D U U D U
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &
E7	D7	A7	E7
D D U U D U	D D U U D U	D D U U D U	D D U U D U

What is a phrase? You can think of a phrase like a sentence, but instead of words and syllables you use notes, and a collection of notes is a music sentence, known as a phrase. A collection of sentences is as paragraph, a collection of phrases is a solo. Notice how a well put together paragraph is cohesive, and the ideas flow together, a good solo does the same, and that is where phrasing comes in.

What we are looking at today is the most basic of basic phrasing. Root note resolution. Simple, but powerful, let's make your solos sound intentional!

Pentatonic Scale Review - Shapes 1 and 2

A Minor Pentatonic Shape 1

A Minor Pentatonic Shape 2

Full Solo - Jam it, now lets break it down

A7

D7

A7

E7

D7

A7

H

E7

Phrase 1

A7

This one comes from shape 2 and ends on the A note. THE LAST NOTE IS THE MOST IMPORTANT NOTE IN THE PHRASE, in some ways, it is really the ONLY important note, because it is the one that rings out and it is the one

that you will really hear, even feel, against the harmony. Here the idea is simple, the chord playing underneath, or rather the harmony (it might be a chord, but the bass might be just implying it, learning to play with a band is a lot easier with a little theory)

Bars 1-4 are A7, so that means that, following this simply model, any phrase or lick that you are playing over the A7 should finish with an A note. As you get better you will see the scale has other "chord tones" meaning other notes that are in both the scale and the chord. For example the A7 has an E note and so does the scale. More advanced phrasing would be playing a phrase that ends on E, followed by one that ends on A, giving the solo more movement. This is the ultimate goal, but first, let your fingers get this root note phrasing down. Once you can dominant this you can expand on this idea.

Also note that the phrase finished on the & after the 4. If you phrases always start on finish on the 1st beat they will be overly predictable, which is ultimately boring.

This phrase is repeated twice, something called a motif, but really it was meant to make things a little easier on the learner, feel free to slightly modify the second phrase to give the solo more life. It can be as simple as changing 1 note to give it just a little different flavor.

Phrase 2

Musical notation for Phrase 2. The staff shows a melodic line starting on the 5th fret, moving up to the 6th, then down to the 7th, 8th, and finally resolving on the 8th fret. The fretboard diagram below shows the corresponding fingerings: 2-4 on the A string, 3-5 on the B string, 3-5-3-5-5 on the A string, (5) on the B string, 5-3 on the A string, 5-3-5-5 on the B string, and 2-4-3-5-3-5 on the A string. Chords D7 and A7 are indicated above the staff.

Note how this phrase resemblance the first quite a bit, this is called developing a motif, but it still finishes on the D. When moving back to the A7 note how the phrase here starts on the D7 before it goes to the A7. Anticipating the change creates a lot of movement. Don't wait for the A7 to start you're a phrase, get a running start and start before change is a great way to make your solo sound more professional.

Turnaround phrase

Musical notation for the Turnaround phrase. The staff shows a melodic line starting on the 9th fret, moving up to the 10th, 11th, and 12th frets, then resolving back to the 9th fret. The fretboard diagram below shows the corresponding fingerings: 3-5-3-5-7 on the A string, 3-5-3-5 on the B string, 0-4-4-3-3-2-2 on the A string, and 0-1 with a triplet of 0, 2, 2 on the B string. Chords E7, D7, A7, and E7 are indicated above the staff.

Here our E7 phrase lands on an E, D7 lands on a D and the final two bars is a classic turnaround. Classic turnarounds are a GREAT way to finish your solo, so your focus on your phrasing is really for the first 8 bars and once you get to the final four let all those delta turnarounds you have been working on take control.

So, what is next?

Go to youtube and search "blues backing track in A" and start to improvise these ideas, feel the flow, and just know that resolution will focus on the root notes. You will feel and sound professional.

Keep your eyes peeled for advanced resolution, coming soon!

Also, try this tactics in different keys

Transpose scales - <https://www.youtube.com/watch?v=6ehtXuK9dY8>

A Minor All 5 Shapes - <https://www.youtube.com/watch?v=GBURg0RYij4>

Blues backing in A

<https://www.youtube.com/watch?v=yvPowvrxaWM>

<https://www.youtube.com/watch?v=td1hNTPiU>

<https://www.youtube.com/watch?v=zj9lDIqVTuI>

