

# Day 12

## Adding Tension

### #TenThumbsBluesChallenge in D



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Key: D

Harmony: D7, G7, A7

Video Tutorial: <https://www.youtube.com/watch?v=Kg7bM6yEG8>

#### What Is Tension?

- Tension is when a phrase ends on a note that wants to move, that doesn't feel finished
- Resolution is the opposite, it is when the note that is used at the end of the phrase feels stable, complete, finished
- We can put intervals into 3 general categories.
- Stable
  - When a note is stable it doesn't feel the need to move when it is the last note of a phrase
  - Root, 5<sup>th</sup> and 3<sup>rd</sup> are stable, in order of stability
  - The b3<sup>rd</sup> is less stable than the 3<sup>rd</sup>, but is stable in a minor chord progression
- Semi-Stable
  - These notes want to move, but don't make the listener uncomfortable when they are sustained
  - Semi Stable in order of stability is 6<sup>th</sup> and 2<sup>nd</sup> intervals
- Unstable
  - These notes want to move. They are very dissonant
  - 7ths and 4ths

#### Phrases 1 and 2

Musical notation for Phrases 1 and 2 in D7. The notation is in 4/4 time and consists of two staves: a treble clef staff and a bass clef staff. The treble staff shows a melodic line with four phrases, each starting with a measure number (1, 2, 3, 4). The bass staff shows the corresponding bass line with fingerings (1-5) and triplet markings. The key signature is one sharp (F#) and the time signature is 4/4.

- Here the first phrase ends on a C note. The C note is the b7th interval relative to a D note, and it is also the b7th interval of the D7 chord
- This is a chord tone, so it doesn't sound alien, but it is also unstable, meaning it wants to move. The b7th loves to move up to the root note
- The second phrase finishes on the root note, the note that the b7ths wants to move to, resolving this phrase over the root is made even more gratifying by the first phrase finishing on the C note.
- Note triplets finishing each phrase, still working with the motif.

### Phrases 3 and 4

5 6 7 8

G7 D7

0 3 1 2 1 3 1 2 1 3 1 5 4 5 3 5 3 4 5 4 3 5

- Here the first phrase is resolved on the F note over the G7
- This is the b3rd relative to the D note, but we are playing in a major scale, this is creating discord and an unstable sound
- Over the G7 though it is the b7th, another chord tone, but another unstable chord tone, it wants to move, it really wants to move to the G note over the G7 but as the harmony moves to the D7 the resolution works better when the phrase finishes on the A note. The 5<sup>th</sup> interval, after the D note this is the most stable note in the scale
- Here triplets are playing in the second phrase over the 1<sup>st</sup> beat using the b5th interval. Note one goes 5 b5 4 and the other goes 5 b5 5, you can get very creative with the flat 5<sup>th</sup> interval in how to use it as a passing tone, here is just one example, explore!

### The Turnaround

9 10 11 12

A7 G7 D7 G7 Ab7 A7

5 4 5 3 5 3 2 3 1 3 2 8 7 6 5 7 8 9 7 7 7 7 7 8 9

- Here the turnaround is very similar to the first solo, the arpeggios are exactly the same, the only change happens in the turnaround riff
- The 7<sup>th</sup> fret of the G string is a D note, we use it as an anchor here against the descending line.
- Feel free to get creative here and have fun

# Full Solo

**D7**

4 3 1 2 1 3 4 | 5 3 5 3 | 5 4 3 5 3 4 | 5 3 5 3 5

**G7** **D7**

0 3 1 2 1 3 1 | 2 1 3 1 | 5 4 5 3 5 3 4 | 5 4 3 5

**A7** **G7** **D7** **G7 Ab7 A7**

5 4 5 3 5 | 3 2 3 1 3 | 2 8 7 6 | 5 7 8 9 | 7 7 7 7 7 7 8 9 | 7 7 8 9

