

Playing with the Changes

Professional Sounding Blues Solos



Tenthumbspro.com
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Key: A

Harmony: A7, D7, Eb7, E7

BPM: 75

Video Tutorial: <https://www.youtube.com/watch?v=dRDpA3tMHys>

Harmony and Backing track strum pattern:

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |
 A7 | A7 | A7 | A7 |
 D X U | D X U | D X U | D X U |

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |
 D7 | D7 | A7 | A7 |
 D X U | D X U | D X U | D X U |

1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & |
 E7 | D7 | A7 | A7 D7 Eb7 E7 |
 D D D D | D D D D | D X U | D D D D |

First Four Measures

- These double stops are built with the A Dorian mode. What is cool about the Dorian mode is that it is a minor scale with a major 6th, so it is almost a happy sounding minor scale, very cool for soloing
 - o A Dorian mode is built with
 - Root 2nd b3rd 4th 5th 6th b7th
 - o The second double stop has the F# in it, and the last one has the C in it, that is the 6th and the b3rd that gives it the Dorian sound.
- To find the double stop you start with the root on the A string then move a whole stop below it, you also play the note on the E string right below the root. There you move the A string a half step down and a whole step on the E string then move that shape a whole step down.
- Also look at how the rhythm gets mixed up.

Middle 4

D7 **A7**

5 6 7 8

5 5 7 6 5 8 5 8 | 5 7 5 8 5 | 0 1 2 | 4 4 4 4 4 | 3 4 4 | 3 3 3 3 3 | 2 3 3 5 | 4 4 4 4 4 | 3 4 4 | 4 0 1 2

- Over the D7 we are using the D mixolydian mode.
 - o Mixolydian is a major scale with a b7th
 - Root 2nd 3rd 4th 5th 6th b7th
 - o The 8th fret of the E string is the C note, the b7th of D, which is the note that highlights the Mixolydian sound.
- First beat of the A7 we hammer in the major 3rd from the minor 3rd
- Over the A7 we are actually just using a full blown chord shape in the solo, and it sounds amazing.
- We also finish with an A7 arpeggio, don't be afraid of soloing with the arpeggio.

Turnaround

E7 **D7** **A7** **D7** **E^b7 E7**

9 10 11 12 13

7 7 9 8 7 7 10 10 7 | 5 5 7 6 5 5 8 8 5 | 0 0 4 0 3 3 | 0 0 3 3 4 4 2 0 | 0 5 5 6 7 | 0 5 6 7 | 1 4 6 5 6 7 8

- Measure 9 is E mixolydian
- Measure 10 is the same phrase in D mixolydian
- The turnaround is arpeggios with a D note as a passing tone then it finishes with an A7 shape, triplets in a D chord then climbing D shape to the Eb to the E. Love this turnaround!

Full solo on next page

A7

Musical notation for A7 chord, measures 1-4. Includes treble clef, 4/4 time signature, and guitar tablature. Measure 1 contains four groups of triplets (10-10-10, 12-12-12). Measure 2 contains a triplet (9-9-10), a quarter note (7-7), and a quarter note (8-8). Measure 3 contains two groups of triplets (10-10-10, 12-12-12). Measure 4 contains two groups of triplets (9-9-9, 7-7-7).

D7

Musical notation for D7 chord, measures 5-6. Includes treble clef, 4/4 time signature, and guitar tablature. Measure 5 contains a triplet (5-5-7) and a quarter note (6-5). Measure 6 contains a triplet (8-5-8) and a quarter note (5-8). Measure 7 is marked with an 'H' and contains a triplet (0-4-4) and a quarter note (3-4). Measure 8 is marked with an 'H' and contains a triplet (2-3-3) and a quarter note (5-4-0-1-2).

A7

E7

D7

A7

D7

E^b7 E7

Musical notation for E7, D7, A7, D7, and E^b7/E7 chords, measures 9-12. Includes treble clef, 4/4 time signature, and guitar tablature. Measure 9 contains a triplet (7-9-8) and a quarter note (7-10-7). Measure 10 contains a triplet (5-7-6) and a quarter note (5-8-5). Measure 11 contains a triplet (0-0-4) and a quarter note (0-3-4-4-2-0). Measure 12 contains a triplet (0-5-5) and a quarter note (6-7-6-7-8).

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