



# Theory & Exercises: Stranger Blues

1) We're playing *Stranger Blues* in the key of G, so begin by reviewing the G major scale. Below, give the key signature for that key, then write out the associated scale by degree. Start by playing the scale in open position. If that is already easy for you, play it using each of the five CAGED scale forms. Whichever approach you take, make sure you can not only play the finger pattern, but recognize each note by letter name and scale degree.

Key Signature	Scale Degrees						
	1	2	3	4	5	6	7

2) In the table below give the chord degree (the roman numeral), root, 3rd, 5th and (where appropriate) 7th of each chord used in the song. (Remember that for a common "7th" chord, the added note is actually the *flat-7th*.) Then play through each chord as an arpeggio. Start by playing the arpeggios in open position. If that is already easy for you, play them based on each of the five CAGED chord shapes. Whichever approach you take, make sure you can not only play the finger pattern, but recognize each note by letter name and scale degree.

Chord	Numeral	Root	3rd	5th	7th
G					
C7					
D7					

3) Below you see the the Tab for the first solo to *Stranger Blues*. Use it to do two things:

- Sing through the solo, naming each note.
- Below each note, name it as a scale degree of the chord supporting it. Where you see a diagonal line, identify the note as a scale degree of the upcoming chord.

G                      C7                      G                      C7

T	3	2	0	3	2	0	2	0	3	2	0	3	2	0	2	0
A																
B																

G                      D7                      C7                      G                      D7

				2	2	2	0	3	2	0	2	0				

If the exercises above are easy for you, try them on one of the more challenging solos, with one extra insight: whenever the solo is being played beyond open position, in addition to naming the notes as scale degrees of the chord providing the harmony, be sure to identify the CAGED shape that would give us that chord in the position on the fretboard where the melodic line is being played. (For example, the long sequence that spans measures 5 & 6 of Solo 3 is being played around the E shape C7 chord.)