

T.C.S. SYSTEM

# Demonstration Solo

Key of A · 12-Bar Blues · Intermediate

TEMPO

## 65-80

BPM

● T = Target Note (chord tone — land here on changes) ● C = Connective Note (pentatonic — journey between targets)  
 ● P = Phrasing Accent (rhythmic emphasis / space) ● b = bend h = hammer-on p = pull-off / = slide

This solo demonstrates the **T.C.S. System** in action over a complete 12-bar blues in A. Every note is annotated: **Target notes** land on chord tones when chords change. **Connective notes** are pentatonic bridges. **Phrasing marks** show rests and rhythmic emphasis. Study the *annotations* as much as the tab itself — they reveal the thinking behind the playing.

**BARS 1-4 · A7 — HOME**

	<b>A7</b>	<b>A7</b>	<b>A7</b>
1	2	3	4
e			
B			
T			
G			
A			
D			
B			
A			
E			

Root → 3rd → 5th → 3rd | Feel the A7 arpeggio root, then LEAVE SPACE for phrasing (no landing on E (5th) in D7) — sets up D7 smoothly | Intentional setup

**What to notice:** Bar 1 outlines the A7 arpeggio (root → 3rd → 5th → 3rd). Bar 2 introduces the b7 (G) via hammer-on then lands back on the root — this is the blues tension-resolution move. Bar 4 ends on A, which is also the 5th of D7 — a pivot note that makes the chord change feel inevitable, not sudden.

**BARS 5-6 · D7 — THE MOVE**

	<b>D7</b>
5	6
e	
B	
T	
G	
A	
D	
B	
A	
E	

Land on A (shared note!) → F# → D | You followed the chord Bend on F# — blues expression over D7 | Phrasing

**What to notice:** Bar 5 opens on A — the same note that ended bar 4, but now it functions as the 5th of D7 instead of the root of A7. One note, two harmonic meanings. This is called a **common tone connection** and it's how professionals make chord changes feel smooth. Bar 6 features a bend on F# — expressive blues phrasing over the IV chord.

**BARS 7-8 · A7 — RETURN & BUILD**



1-4	<b>A7</b>	A (root), C# (3rd), E (5th)	A → shared with D7	Space after bar 2 hammer
5-6	<b>D7</b>	A (5th→root), F# (3rd), D	A is common tone	Bend on F# bar 6
7-8	<b>A7</b>	A (root), C# (3rd)	C# leads to E7	Ascent builds energy
9	<b>E7</b>	E (root), G# (3rd), B (5th)	G# outside pentatonic	Bent B, then space
10	<b>D7</b>	D (root), F# (3rd), A (5th)	Slide into D	Release from E7 tension
11	<b>A7</b>	A → C# → E (arpeggio)	Full resolution	Clear, spacious statement
12	<b>E7</b>	E, G#, B	Pull-off lands on A	Sets up bar 1 return

***"The solo doesn't tell you what scales to use. It tells you what the chords are. That's the difference between a guitarist and a musician."***

The Authority Guitar Method · Part of the *Stop Playing Shapes. Start Playing Music.* series