

CONTENTS

Part 2 - Comping Design And Pentatonic Improv

<u>chapter</u>		<u>page</u>
15	Quickening Chord Changes.....	375
16	Learning Keys with Chord Progression.....	387
17	Comping Design.....	439
18	Keeping Time	531
19	Establishing a Key.....	541
20	Key Signatures	551
21	Pentatonic Fingering.....	575
22	Chromaticized Pentatonic Scales	641
23	Spontaneous Rhythmic Phrases	649
24	Major Scale Fingering	663
25	Improv Level 2: Key Scale Pentatonic.....	669

Quickening Chord Changes

Open Position Chords

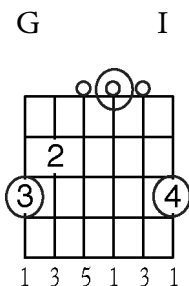
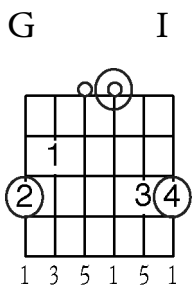
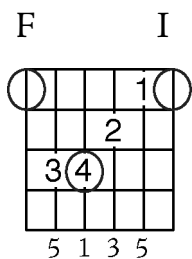
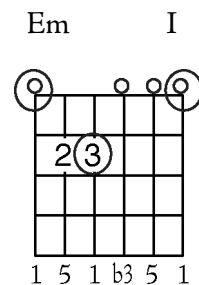
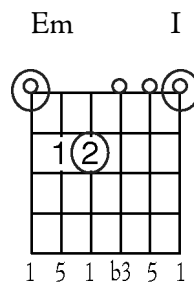
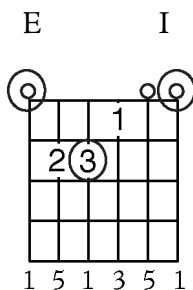
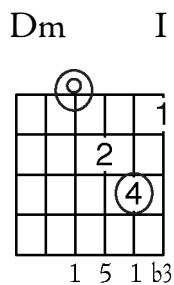
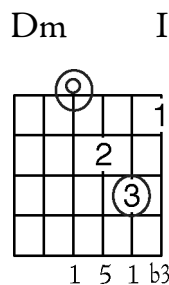
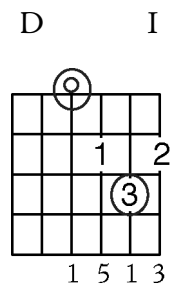
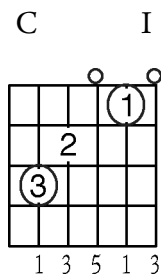
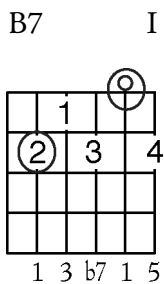
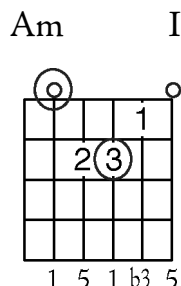
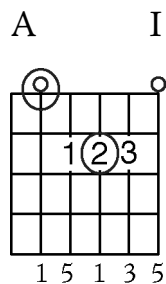
- [Quickening Open Position Chords](#)
- [Progressive Open Chord Exercises](#)

Barre Chords

- [Progressive Barre Chord Exercises](#)

QUICKENING OPEN POSITION CHORDS

If you haven't already, you should memorize these open position chords and work toward being able to change them quickly.



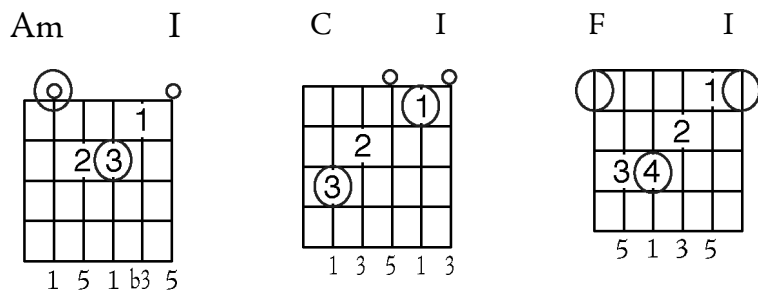
three devices for quicker chord changes

The three devices below, "retain a finger", "glide" and "carry a shape" all help in quickening your chord changes.

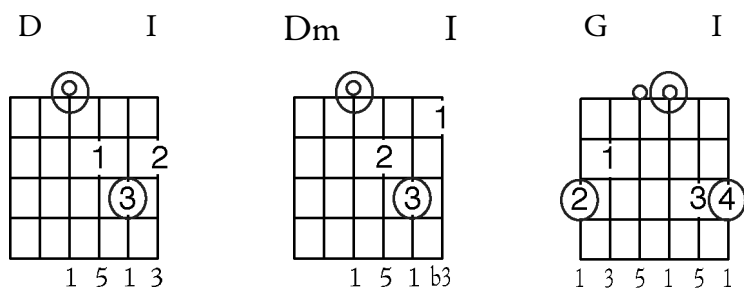
Retain a Finger

In each of these sets of chords below, one of the notes is common to all of the chords in the set and is fingered with the same finger. Retain the common finger when changing between chords in the same set. Make sure you are able to change between any of the chords in each set in any order (such as “second string C, index finger”).

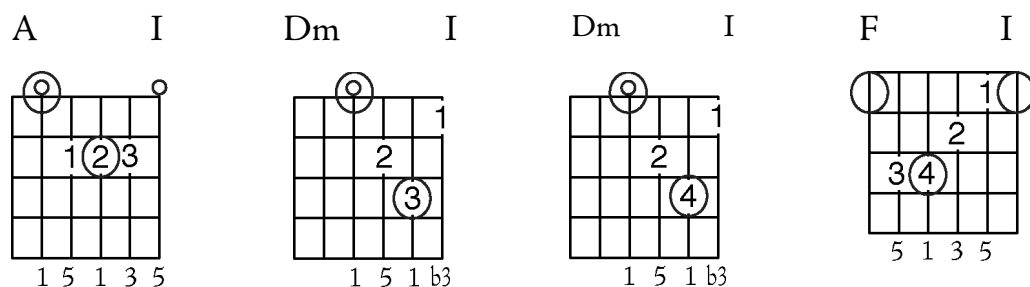
second string “C”, index finger

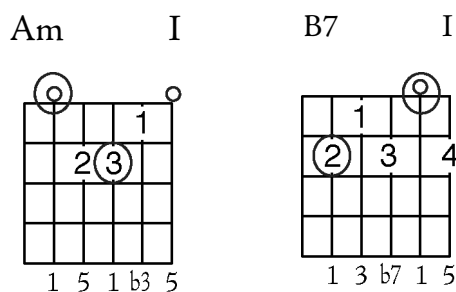
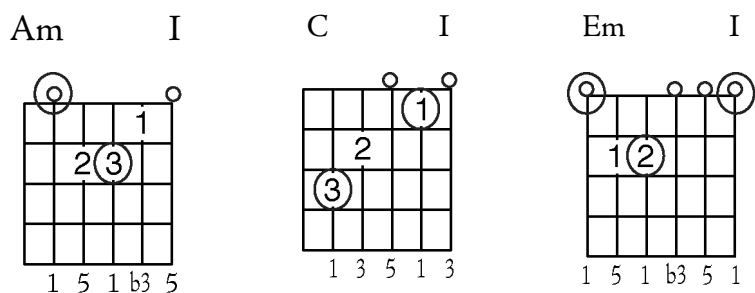
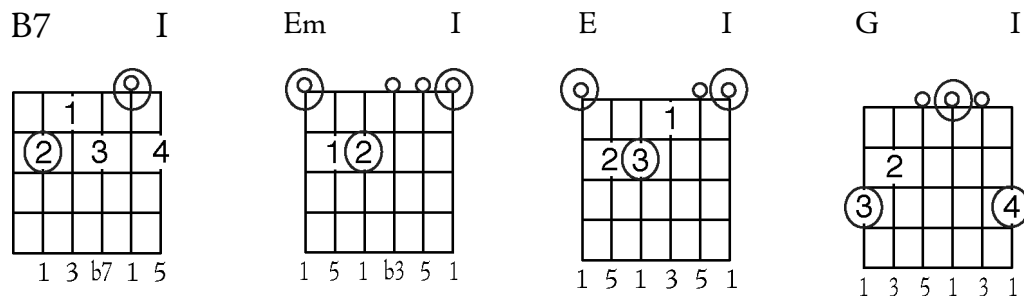


second string “D”, ring finger



third string “A”, middle finger



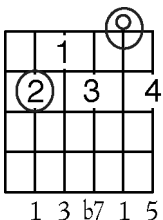
third string "A", ring finger**fourth string "E", middle finger****fifth string "B", middle finger**

Glide

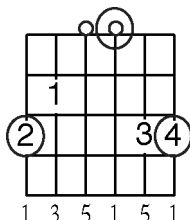
For each of these sets of chords, change the note that is on the same string with the same finger by “gliding”. Release the pressure to the fret but still touch the string as you move the finger to it’s new location. Make sure you are able to change between any of pairs of chords.

first string, little finger

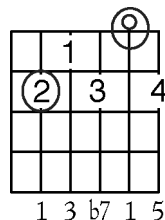
B7 I



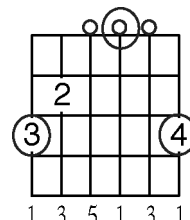
G I



B7 I

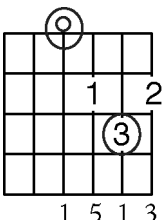


G I

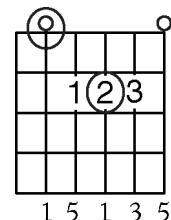


second string, ring finger

D I

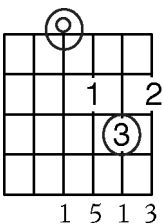


A I

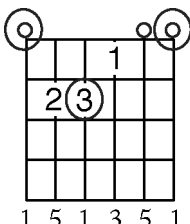


third string, index finger

D I



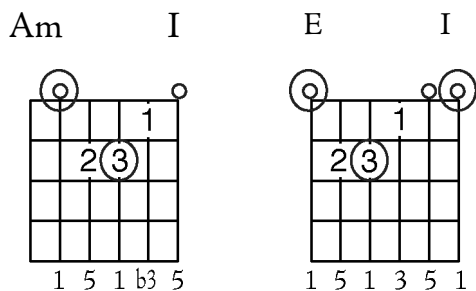
E I



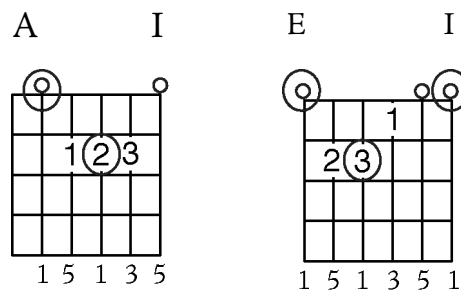
Carry the Shape

When a graphic shape involving two or more fingers in a chord fingering is moved to a location in the next chord (retaining the shape), I call it “carrying the shape”. Generally don’t change the curvature of the fingers involved. Make sure you are able to change between any of pairs of chords.

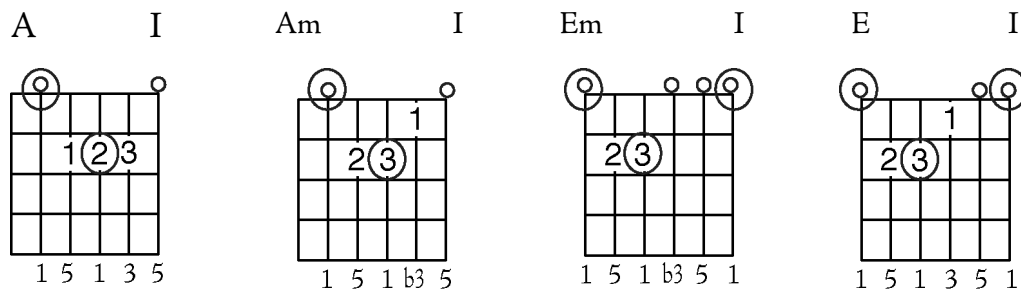
Am to E, first three fingers



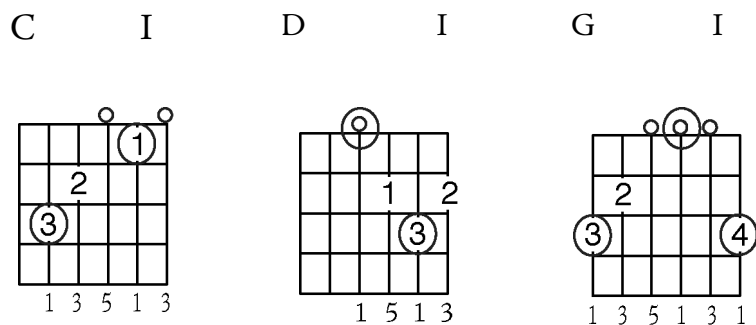
A to E, middle and ring



A, Am, Em and E (any order), middle and ring



C, D and G (any order), middle and ring



PROGRESSIVE OPEN CHORD EXERCISES

Two or More Seconds per Chord

Hey Joe - [live video](#)

♩ = 60

Chord diagrams and fingerings for C, G, D, A, and E chords are shown above the staff. The guitar part is in 4/4 time, with a tempo of 60 bpm. The bass part is a simple eighth-note pattern. The guitar part features a mix of strumming and fingerpicking.

Knockin' On Heaven's Door - [live video](#)

♩ = 60

Chord diagrams and fingerings for G, D, Am, and C chords are shown above the staff. The guitar part is in 4/4 time, with a tempo of 60 bpm. The bass part is a simple eighth-note pattern. The guitar part features a mix of strumming and fingerpicking.

One and a Half Seconds per Chord

House of the Rising Sun at 90 BPM - [live video](#)

$\text{♩} = 180$

5 Am 6 7 C 8 9 D 10 11 F 12

13 Am 14 15 C 16 17 E 18 19 20

(continue the same strumming)

21 Am 22 23 C 24 25 D 26 27 F 28

29 Am 30 31 E 32 33 Am 34 35 C 36 37 D 38 39 F 40

41 Am 42 43 E 44

45 Am 46 47 E 48

49 Am 50 51 52

One Second per Chord

La Bamba at 120 BPM - [live video](#)

♩ = 120

53 C F G 54 F

TAB

Should I Stay at 135 BPM - [live video](#)

55 D G 56 D 57 D G 58 D

59 G F 60 G 61 D G 62 D

TAB

One Half Second per Chord

Not Fade Away 135 BPM - [live video](#)

The musical score is divided into three systems, each with a guitar staff and a bass staff. Chord changes are indicated by letters (A, D, E) above the guitar staff. Fingering diagrams are provided for the guitar staff.

System 1 (Measures 67-70):

- Measure 67: Chord A. Fingering diagram: 1 5 1 3 5 (1, 2, 3).
- Measure 68: Chord D. Fingering diagram: 1 5 1 3 (1, 2, 3).
- Measure 69: Chord A. Fingering diagram: 1 5 1 3 5 (1, 2, 3).
- Measure 70: Chord D. Fingering diagram: 1 5 1 3 5 (1, 2, 3).

System 2 (Measures 71-74):

- Measure 71: Chord E. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).
- Measure 72: Chord A. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).
- Measure 73: Chord E. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).
- Measure 74: Chord A. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).

System 3 (Measures 75-78):

- Measure 75: Chord A. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).
- Measure 76: Chord D. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).
- Measure 77: Chord A. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).
- Measure 78: Chord D. Fingering diagram: 1 5 1 3 5 1 (1, 2, 3).

PROGRESSIVE BARRE CHORD EXERCISES

Barre Chords One and a Half Seconds per Chord

Flake verse - [live video](#)

verse

♩ = 180

Dm V

F I

1e+ a 2 e + a 3 e + a 4 e + a 1e+ a 2 e + a 3 e + a 4 e + a

TAB

B^b I

F I

TAB

Barre Chords Under One Second per Chord

Heatwave - [live video](#)

♩ = 170

5 Em 6 F#m 7 Bm⁷ 8

9 Em 10 F#m 11 G 12 A

13 D G D G 14 D G D G 15 D G D G 16 D

play 3 times

Locked Out of Heaven - [live video](#)

♩ = 145

17 C Dm¹⁸ C B^b₁₉ Am Gm²⁰

21 C Dm²²

Learning Keys with Chord Progression



- [How to Learn Keys with Chord Progression](#)
- [Thinking in C And G with the Capo](#)
- [Chord Progression with Barre Chords](#)
- [Progression with Open, Power and Barre Chords](#)
- [Full-Fretboard Note Names and Numbers](#)
- [Transcribing Tips](#)
- [Roman Numerals and Slashes](#)
- [I-IV-V Songs](#)
- [I-IV-V Songs with the Key on V](#)
- [I-IV-V-VIm Songs](#)
- [I-IIIm-IV-V-Im Songs](#)
- [I-IIIm-IIIm-\(III\)-IV-V-VIm Songs](#)
- [I-IIIm-IIIm \(III\)-IV-V-VIm Songs, Key on VIm](#)

HOW TO LEARN KEYS WITH CHORD PROGRESSION

Follow These Three Steps to Learn Each Song

1. Listen to the recording.
2. Try to determine the key by ear. The key will be indicated in the version with“(original key)” in its title .
3. When the option is given, play the progression in power chords and barre chords. Progressively work with more keys, until you know eight important keys.

Listen to the Recording

In the pdf version of this book, Youtube links are given for most of the songs (a blue, underlined title is a Youtube link). These should allow you to listen to the song in the key as written. Some of the songs have a link to an audio recording in the style of the song, exhibiting the same chord progression as the song.

Learn to Determine the Key

The key is the root of the main chord that you would expect the chord progression to end on to sound finished and complete. For each song, you are told which chord names the key (the tone center). Listen to the recording, play the bass note that names the key and see if it makes auditory sense to you as the “focal” point of the song.

Learn to Transpose with the Capo

A capo is a clamping device placed across a fret to change (transpose) the key. The actual key is the key you hear. When you use a capo, you are playing as if you are in open position, but the sounding (actual) key is higher, according to where you place the capo. The key you would be sounding with the same fretting *without* the capo is the “virtual” key.

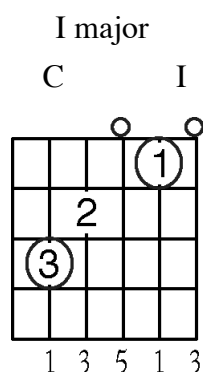
place the capo to play in C or G

You’ll learn to transpose each song with the capo to C or G, so its easy to fret. At the appropriate fret, the capo will make the guitar sound in the original key.

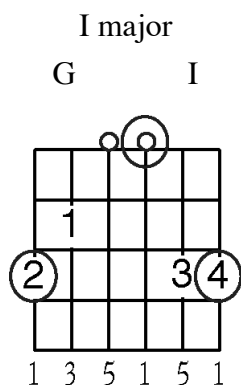
actual and virtual major keys with the capo

actual key →	A	Bb	B	C	C#	Db	D	Eb	E	F	F#	Gb	G	Ab
capo fret for virtual C major	9	10	11	12 open	1	1 13	2	3	4	5	6	6	7	8
capo fret for virtual G major	2	3	4	5	6	6	7 open	8	9	10	11	11	12	1 13

Thinking in the Keys of C and G



To think in the key of C, place the capo so the third finger is on the tonic (note that names the key) on the fifth string and the capo is three frets lower. If the key is on the fifth string eighth fret, the capo would go on the fifth fret.



To think in the key of G, place the capo so the second finger is on the tonic (note that names the key) on the sixth string and the capo is three frets lower. If the key is on the sixth string eighth fret, the capo would go on fifth fret.

Memorize the chord progressions shown on the next page thoroughly.

THINKING IN C AND G WITH THE CAPO

Using the fingerings below and a capo, you can play thousands of popular songs in all keys, tending more towards acoustic music like folk and soft rock.

Triads are three-note chords. Each triad has three different notes, but notes are commonly doubled (or tripled). "C", the first chord has a "C" note on the fifth and second strings and has an "E" note on the fourth and first strings. The "G" chord has a "G" note on the sixth, third and first strings. The numbers below the chord diagrams show the numbered tones in the key of the chord, but we don't need that information now.

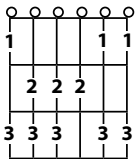
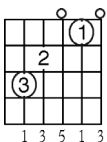
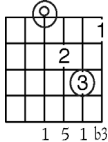
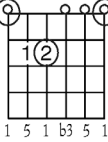
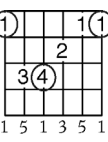
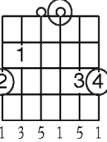
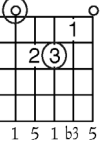
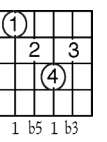
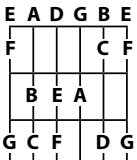
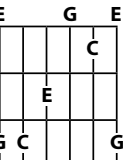
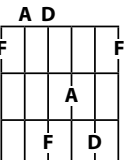
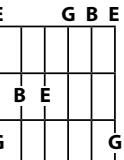
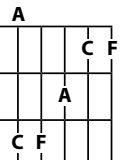
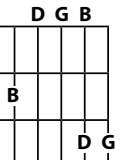
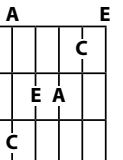
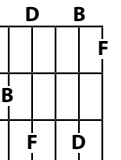
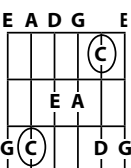
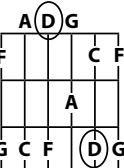
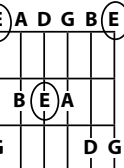
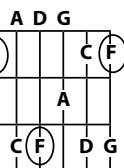
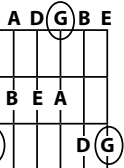
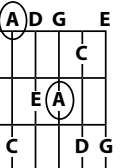
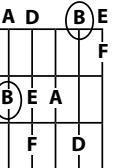
key of C

	I major C I	II minor Dm I	III minor Em I	III major E I	IV major F I	V major G I	VI minor Am I
stepwise order							
in fourths BEADGCF 7362514							
B dim. (VII dim.) was omitted							

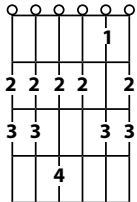
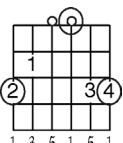
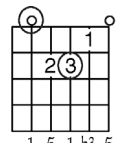
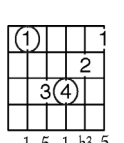
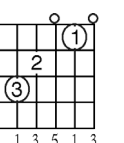
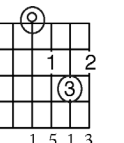
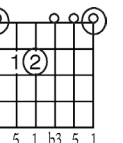
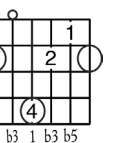
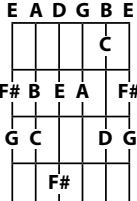
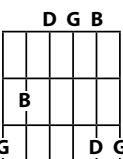
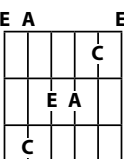
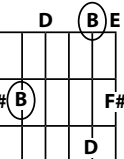
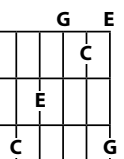
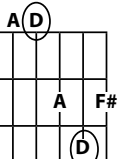
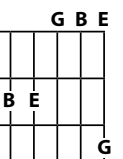
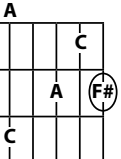
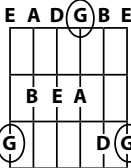
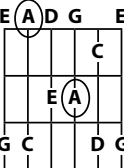
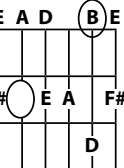
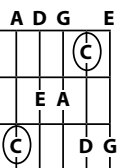
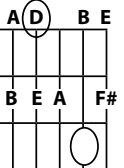
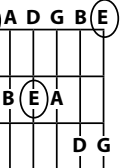
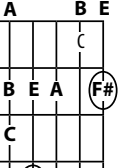
key of G

	I major G I	II minor Am I	III minor Bm II	III 7 B7 I	IV major C I	V major D I	VI minor Em I
stepwise order							
in fourths BEADGCF 7362514							
F# dim. (VII dim.) was omitted							

more detail, key of C

C major scale I	C I	Dm I	Em I	F I	G I	Am I	B dim. I
							
C major scale I	C ma. chord tones I	Dm chord tones I	Em chord tones I	F ma. chord tones I	G ma. chord tones I	Am chord tones I	B dim. chord tones I
							
subset pentatonic →	C maj. pent. I	Dm pent. I	Em. pent. I	F maj. pent. I	G maj. pent. I	Am pent. I	Bm7(11)b5 pent. I
							

more detail, key of G

G major scale I	G I	Am I	Bm II	C I	D I	Em I	F# dim. I
							
G major scale I	G ma. chord tones I	Am chord tones I	Bm chord tones I	C ma. chord tones I	D ma. chord tones I	Em chord tones I	F# dim. chord tones I
							
subset pentatonic →	G maj. pent. I	Am pent. I	Bm pent. I	C maj. pent. I	D maj. pent. I	Em pent. I	F#m7(11)b5 pent. I
							

CHORD PROGRESSION WITH BARRE CHORDS

C major parent scale, E form

I major	II minor	III minor	III major	IV major	V major	VI minor
C VIII	Dm X	Em XII	E XII	F I or XIII	G III	Am V

1 5 1 3 5 1 1 5 1 b3 5 1 1 5 1 b3 5 1 1 5 1 3 5 1 1 5 1 3 5 1 1 5 1 3 5 1 1 5 1 b3 5 1

C major parent scale, A form

I major	II minor	III minor	III major	IV major	V major	VI minor
C III	Dm V	Em VII	E VII	F VIII	G X	Am XII

1 5 1 3 1 5 1 b3 5 1 5 1 b3 5 1 5 1 3 1 5 1 3 1 5 1 3 1 5 1 b3 5

C major parent scale, roots in fourths (BEADGCF or 7362514)

To avoid playing in too high a position, combine E and A forms. B dim. (VII dim.) was omitted.

III minor	III major	VI minor	II minor	V major	I major	IV major
Em VII	E VII	Am V	Dm V	G III	C III	F I

1 5 1 b3 5 1 5 1 3 1 5 1 b3 5 1 1 5 1 b3 5 1 5 1 3 5 1 1 5 1 3 1 5 1 3 5 1

G major parent scale, E form

I major	II minor	III minor	III major	IV major	V major	VI minor
G III	Am V	Bm VII	B VII	C VIII	D X	Em XII

1 5 1 3 5 1	1 5 1 b3 5 1	1 5 1 b3 5 1	1 5 1 3 5 1	1 5 1 3 5 1	1 5 1 3 5 1	1 5 1 b3 5 1

G major parent scale, A form

I major	II minor	III minor	III major	IV major	V major	VI minor
G X	Am XII	Bm II	B II	C III	D V	Em VII

1 5 1 3	1 5 1 b3 5	1 5 1 b3 5	1 5 1 3	1 5 1 3	1 5 1 3	1 5 1 b3 5

G major parent scale, roots in fourths (F#BEADGC, 7362514)

To avoid playing in too high a position, combine E and A forms. F# dim. (VII dim.) was omitted.

III minor	III major	VI minor	II minor	V major	I major	IV major
Bm VII	B VII	Em VII	Am V	D V	G III	C III

1 5 1 b3 5 1	1 5 1 3 5 1	1 5 1 b3 5	1 5 1 b3 5 1	1 5 1 3	1 5 1 3 5 1	1 5 1 3

PROGRESSION WITH OPEN, POWER AND BARRE CHORDS

Chords most commonly occur in songs in sequences of fourths or stepwise (alphabetical order), ascending or descending (i.e. forward or backward alphabetically). It will greatly speed up your process of learning to finger and memorize chord progressions if you memorize the chords built on major scales in these sequences. Common fingerings are shown below. The III major chord is commonly used as major, which makes it lead more strongly to VIIm), so III major is included. The VII diminished chord is rare in pop music, so it is omitted.

open position chords with the capo

The previous section showed how to think in the key of C or in the key of G and, with the capo, play in any key.

power chords

Power chords sound strong and primal. They are the root of the chord (the note with the letter name that names the chord) and the fifth of a major scale named after the chord root. An “A” power chord includes the note “A” and the fifth step of the A major scale, “E”. The root of the power chord is commonly doubled an octave higher, so an “A” power chord would have notes in ascending order “A-E-A”. The symbol for a power chord is the letter name followed by an Arabic “5”, such as “A5”.

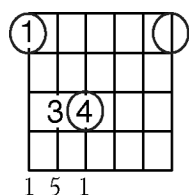
songs with barre chords

Using the fingerings below, you can play thousands of popular songs, tending more towards rock. Use the chart at the right to locate the large circled note on the diagram on a specific note. Orient from the one on the fifth or sixth string at the left of the diagram.

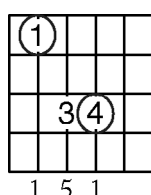
Choose the quality as indicated in the library for each song. If the chord name is just a letter name, such as C, Bb (B flat) or F# (F sharp), it is major. If the chord name has a lower case “m” after the letter name, it is minor. Fingerings will be shown in diagrams for any uncommon chords.

power chord versions

sixth string root
(major or minor)

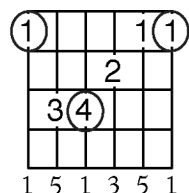


fifth string root
(major or minor)

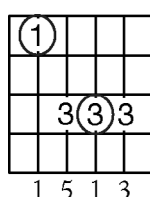


barre chord versions

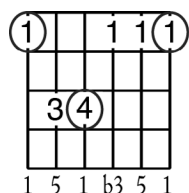
sixth string root major



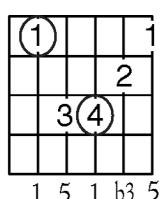
fifth string root major



sixth string root minor



fifth string root minor



note names

open

E	A	D	G	B	E
F	A#/Bb	D#/Eb	G#/Ab	C	F
F#/Gb	B	E	A	C#/Db	F#/Gb

III

G	C	F	A#/Bb	D	G
G#/Ab	C#/Db	F#/Gb	B	D#/Eb	G#/Ab

V

A	D	G	C	E	A
A#/Bb	D#/Eb	G#/Ab	C#/Db	F	A#/Bb

VII

B	E	A	D	F#/Gb	B
C	F	A#/Bb	D#/Eb	G	C

IX

C#/Db	F#/Gb	B	E	G#/Ab	C#/Db
D	G	C	F	A	D
D#/Eb	G#/Ab	C#/Db	F#/Gb	A#/Bb	D#/Eb

XII

E	A	D	G	B	E
F	A#/Bb	D#/Eb	G#/Ab	C	F
F#/Gb	B	E	A	C#/Db	F#/Gb

XV

G	C	F	A#/Bb	D	G
G#/Ab	C#/Db	F#/Gb	B	D#/Eb	G#/Ab

XVII

A	D	G	C	E	A
A#/Bb	D#/Eb	G#/Ab	C#/Db	F	A#/Bb

the scale tone triad chords in every major scale in Roman numerals

Each major scale is listed in a row below, named at the far left. Songs are built with the notes of major scales, or abstractions of them (such as flattening and sharpening notes).

key ↓	I (I major)	II ^m (II minor)	III ^m (III minor)	IV (IV major)	V (V major)	VI ^m (VI minor)	VII dim. (VII diminished)
A	A	B ^m	C ^{#m}	D	E	F ^{#m}	G [#] dim.
B ^b	B ^b	C ^m	D ^m	E ^b	F	G ^m	A dim.
B	B	C ^{#m}	D ^{#m}	E	F [#]	G ^{#m}	A [#] dim.
C	C	D ^m	E ^m	F	G	A ^m	B dim.
C [#]	C [#]	D ^{#m}	E ^{#m}	F [#]	G [#]	A ^{#m}	B [#] dim.
D ^b	D ^b	E ^{b^m}	F ^m	G ^b	A ^b	B ^{b^m}	C dim.
D	D	E ^m	F ^{#m}	G	A	B ^m	C [#] dim.
E ^b	E ^b	F ^m	G ^m	A ^b	B ^b	C ^m	D dim.
E	E	F ^{#m}	G ^{#m}	A	B	C ^{#m}	D [#] dim.
F	F	G ^m	A ^m	B ^b	C	D ^m	E dim.
F [#]	F [#]	G ^{#m}	A ^{#m}	B	C [#]	D ^{#m}	E [#] dim.
G ^b	G ^b	A ^{b^m}	B ^{b^m}	C ^b	D ^b	E ^{b^m}	F dim.
G	G	A ^m	B ^m	C	D	E ^m	F [#] dim.
A ^b	A ^b	B ^{b^m}	C ^m	D ^b	E ^b	F ^m	G dim.

work progressively toward the eight important keys

Sharps raise notes by one fret, making them one fret closer to the guitar body. Flats lower notes by one fret, making them one fret closer to the head of the guitar. It is best to work with no sharps or flats first and gradually add them to your memory of fretboard note locations and the note set that makes up each major scale and major key.

Using the procedures below, you will start with no sharps or flats. Then you will progressively add sharps and flats. You will accumulate a memory of the note names the eight keys C, G, D, F, A, B^b, E, E^b (in roughly that order).

Once you memorize chords on steps through six in all of these keys you'll need to complete the set with VII diminished. Its root (the letter-named note that names it) is a half step down (toward the head of the guitar) from "1".

Finally, you will be able to modify your memory of each of those keys to conceive all other keys. For example, C major has all natural notes, so C# major has all notes sharp, Likewise, G major has an “F#”, so Gb major has all notes flat, except “F” is natural.

power chords for songs with I, IV, V in C, G, D, A and E

I, IV and V are the three major chords in a major key. They are the basis of songs in a major key, especially in pop music.

To have no sharps or flats, work with I, IV, V chord progressions in the keys of C, G, D, A and E. Here are the names of I, IV and V chords in those keys are shown below. Continue to play versions of I, IV, V songs with the capo as well. Use the [actual and virtual keys with the capo](#) chart as needed.

key	I	IV	V
C	C	F	G
G	G	C	D
D	D	G	A
A	A	D	E
E	E	A	B

barre chords for songs with I, IV, V, VIIm in C, G, D, A and E

Now add barre chords. To have few sharps or flats, work with I, IV, V and VIIm chord progressions in the keys of C, G, D, A and E. Play the same songs with the capo as well. Use the [actual and virtual keys with the capo](#) chart as needed.

Two of these keys involve a sharp. The VIIm chord in Here are the names of I, IV and V chords in those keys:

key	I	IV	V	VIIm
C	C	F	G	Am
G	G	C	D	Em
D	D	G	A	Bm
A	A	D	E	F#m
E	E	A	B	C#m

barre chords for songs with I, IIm, IV, V, VIIm (adding IIm) In C, G, D, A, E and F

Two accidentals (sharps or flats) are added. Adding the key of F introduces the first flat, “Bb”. Introducing IIm introduces an “F#” in the key of “E”: “F#m”.

Play the same songs with the capo as well. Use the [actual and virtual keys with the capo](#) chart as needed. Here are those chords:

key	I	IIm	IV	V	VIIm
C	C	Dm	F	G	Am
G	G	Am	C	D	Em
D	D	Em	G	A	Bm
A	A	Bm	D	E	F#m
E	E	F#m	A	B	C#m
F	F	Gm	Bb	C	Dm

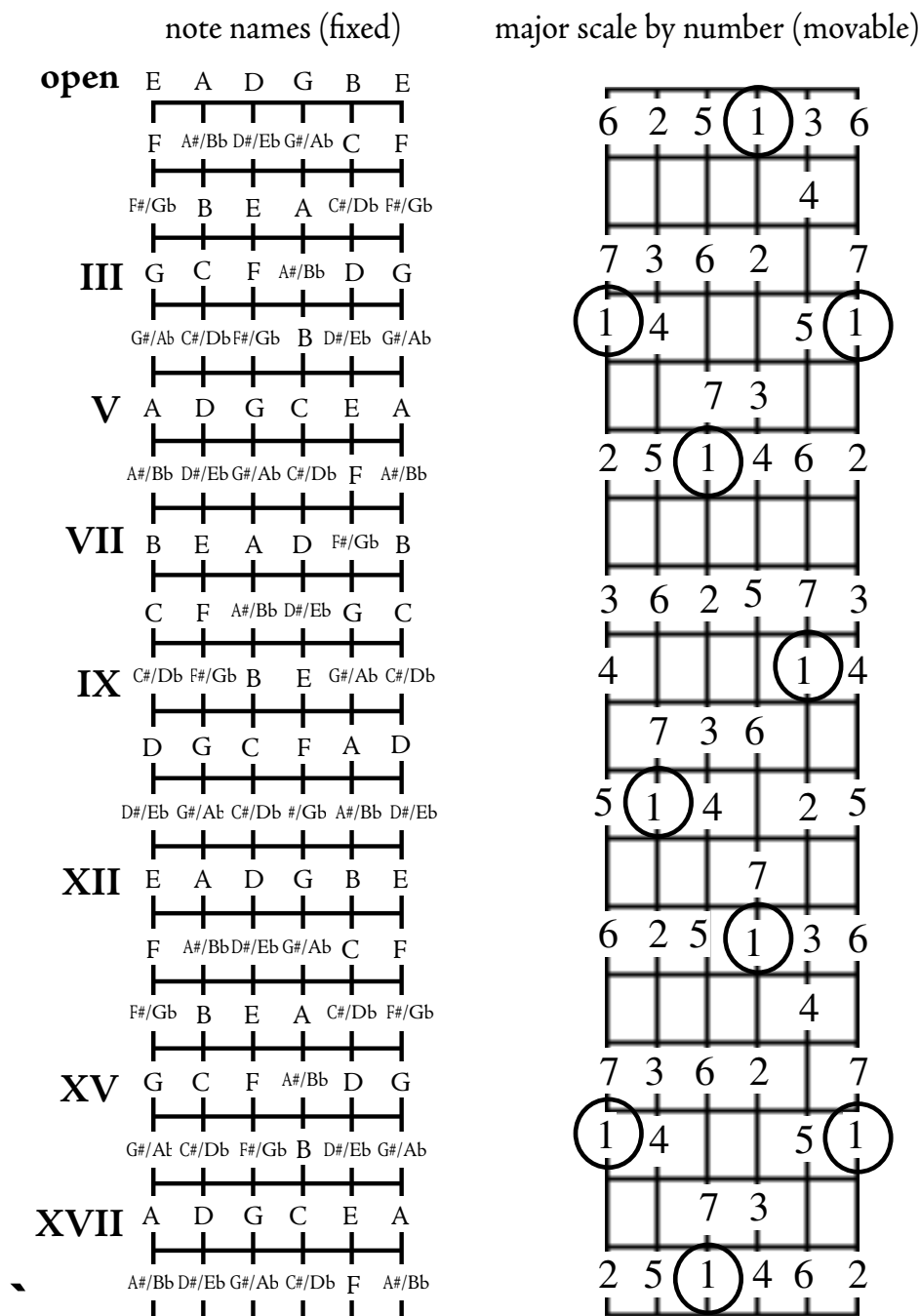
barre chords for songs with I through VIIm In C, G, D, A, E, F, Bb and Eb

Up to three accidentals (sharps or flats) are added: F#, C# G# or Bb and Eb. Adding the key of Bb introduces the second flat, “Eb”. Introducing IIIIm introduces a C# in the key of “A” and “G#” in the key of “E”. The III major chord is often used in place of IIIIm to precede VIIm or IV. Here are those chords:

key	I	IIm	IIIIm	III (major)	IV	V	VIIm
C	C	Dm	Em	E	F	G	Am
G	G	Am	Bm	B (7)	C	D	Em
D	D	Em	F#m	F#	G	A	Bm
A	A	Bm	C#m	C#	D	E	F#m
E	E	F#m	G#m	G#	A	B	C#m
F	F	Gm	Am	A	Bb	C	Dm

FULL FRETBOARD NOTE NAMES AND NUMBERS

The the major scale tones “1” through “7” can be located for any key by conceptually moving the diagram up or down so the number “1” is on the note that names the key or chord. Use the circled “1” on the one of the three largest strings (on the left of the diagram). To locate the number for the key of “C”, the circled “1” on the sixth string would be at the eighth fret..



TRANSCRIBING TIPS

With Quicktime 7 on Mac or with Windows Media Player on PC, you can slow down the recording. Quicktime 7 can also change the pitch. Other great software applications for this purpose are The Amazing Slow Downer, Anytune and Audacity. To make an instrument part more audible, slow the recording down, isolate the channel that the instrument you are listening for is on (if not in the center), adjust the EQ (equalization or tone). Guitar “pops” out when the lowest frequency bands are off, the mids and upper-mids very high. Sometimes you need to turn down the highest frequency band to reduce white noise.

Transcribing is writing down musical parts by listening. I’m using the term “transcribing” loosely here, since you are not necessarily writing down the musical parts, but trying to get them in mind.

Use your brain’s “buffer” (short term memory). Stop the recording immediately after the note you want to discern. That way, it’s that last thing you heard and your memory won’t be muddled with other notes.

Be able to listen to the music as a whole, made up of the ensemble of instruments. Also, be able to isolate one part. Learn which part is important to track.

In pop music, each chord usually starts with the root in the bass. It is especially effective to track the bass part in your mind when the bass is “pumping” (repeating) each note.

The first chord is not necessarily “I”. Songs don’t necessarily end on “I”.

The key is not necessarily “I”. When it is not, you still have to figure out what the parent major scale is (see [Parent Scale](#)). Back In Black uses I-IV-V of A, but the key is on V.

Notes can occur in different octaves. You may be thinking of the root of the IV chord on the fourth string, instead of the sixth string, then experience some confusion when the root from the I chord on the fifth string goes down in the bass.

The root is not always in the bass. The I chord in the first 15 seconds of you shook me all night long, has it’s fifth in the bass, not the root.

Once you become familiar with the sound of the major scale-tone triads on steps one through six, you can hear a bass note and imagine the rest of the chord as major (happy) or minor (sad) as it occurs in the scale.

ROMAN NUMERALS AND SLASHES

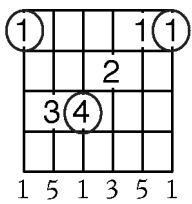
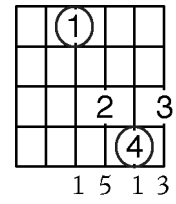
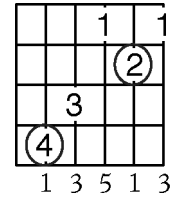
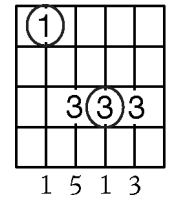
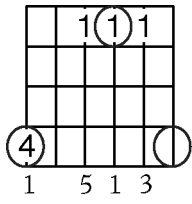
Chord Root

Determine the key you wish to play a piece of music in and assign that note name the number “1”. Each roman numeral and any flat or sharp that may precede it names the root of a chord. Use the transposing table below to identify the letter name the chord root.

transposing table

key ↓	I	#I	bII	II	#II	bIII	III	IV	#IV	bV	V	#V	bVI	VI	#VI	bVII	VII
A	A	A#	Bb	B	B#	C	C#	D	D#	Eb	E	E#	F	F#		G	G#
Bb	Bb	B	Cb	C	C#	Db	D	Eb	E	Fb	F	F#	Gb	G	G#	Ab	A
B	B	B#	C	C#		D	D#	E	E#	F	F#		G	G#		A	A#
C	C	C#	Db	D	D#	Eb	E	F	F#	Gb	G	G#	Ab	A	A#	Bb	B
Db	Db	D		Eb	E	Fb	F	Gb	G		Ab	A		Bb	B	Cb	C
D	D	D#	Eb	E	E#	F	F#	G	G#	Ab	A	A#	Bb	B		C	C#
Eb	Eb	E	Fb	F	F#	Gb	G	Ab	A		Bb	B	Cb	C	C#	Db	D
E	E	E#	F	F#		G	G#	A	A#	Bb	B	B#	C	C#		D	D#
F	F	F#	Gb	G	G#	Ab	A	Bb	B	Cb	C	C#	Db	D	D#	Eb	E
F#	F#		G	G#		A	A#	B	B#	C	C#		D	D#		E	E#
Gb	Gb	G		Ab	A		Bb	Cb	C		Db	D		Eb	E	Fb	F
G	G	G#	Ab	A	A#	Bb	B	C	C#	Db	D	D#	Eb	E	E#	F	F#

Reference each chord by the lowest-pitched root, which will always be on strings six, five or four. Categorize the roots on each of these strings as being low-pitched or high-pitched. Low-pitch versions would be fretted with your first or second finger. High-pitch versions would be fretted with your third or fourth finger. Think of the [octave shapes](#) used to designate the chord roots in these five categories:

octave shape	major chord example	low-octave root on	think as	finger root with
E form		sixth	sixth low (low-pitched)	index or middle
D form		sixth	sixth low (low-pitched)	index or middle
C form		sixth	sixth low (low-pitched)	index or middle
A form		sixth	sixth low (low-pitched)	index or middle
G form		sixth	sixth low (low-pitched)	index or middle

Chord Quality

In the chord name “bVIIma7b5”, the chord root is “bVII”. The remainder of the chord name “ma7b5” refers to the *quality* of the chord. *If there is nothing in the chord name after the roman numeral, the quality is major.*

Look up chord fingerings on in [Fingering Common Chords](#) for movable chords which have the roots of the chords circled. Each movable chord can be played on any root by moving it up and down the neck.

Chords with a Specified Bass Note

Chord names ending with a forward slash (/) followed by an Arabic numeral (1, 2, 3, 4, etc.) indicate a specific note in the bass. The Arabic numeral may be preceded by a sharp or flat, such as “b7” (as would appear in I/b7, for example). To identify the bass note, you must think in the major scale of the *chord* root, not the key. Use the “Transposer” chart to identify the letter name the chord root.

To avoid ambiguity, “add tone” chord names should not use a forward slash. In other applications of music notation, “G add 9” can be written “G/9”, but should be written “G add 9” to avoid confusion.

Slashes of Another Kind

In academic or professional band charts, forward slashes are also used in place of standard notes to indicate rhythms with which chords are played. This is an entirely different use of the slash (see chords with a specified bass note earlier),

slashes indicating whole beats



slashes indicating specific rhythms

full band

13 F♯9 (5 bass) G9 (5 bass)

17 Gm9 (5 bass) C7(b5) F♯9 (5 bass)

Time Signatures

Time signatures are shown at the beginning of a piece of music to indicate the number of beats per measure and the value of the whole note. The top number indicates the number of beats per measure. For more information, see [Rhythmic Reading](#).

Dividing the Music into Bars

In this system of chords by roman numeral, vertical lines (“|”, called a “pipe” in typography) indicate the end of each bar. In the example below, eight bars of music are shown. Notice that is arranged with four bars per line, which shows standard musical form. Notice the time signature at the beginning.

```

4/4      | IIm7          | V7          | Ima7          | I7          |
          | IV7            | #IV°7       | Ima7          | V7          |
    
```

If, at the end of a line of chords by shown roman numeral, there is no vertical line, assume the last bar should end anyway. So, the example below indicates the same thing as the example above.

```

4/4      | IIm7          | V7          | Ima7          | I7
          | IV7            | #IV°7       | Ima7          | V7
    
```

Subdividing Bars

When more than one chord occurs in a bar, each chord name represents one beat for that chord and a forward slash (“/”) is shown after the chord name for each additional beat. In the second bar, beat one is “V7”, beat two continues “V7” (indicated with the slash), beat three is IIm7b5 and beat four is V7b9.

In bar three below, two chord names are shown. By default, divide the bar in half when no other indication is given. In bar seven, the “Ima7” gets three beats and the “I6” gets one beat, giving one beat to Ima7 for its name and two additional for each forward slash.

```

4/4      | IIm7          | V7 / IIm7b5 V7b9 | Ima7    I6    | I7
          | IV7            | #IV°7           | Ima7    / / I6 | V7
    
```

“Pushes”

When the either symbol “<” or “^” is shown before a chord name, that chord is to be played one half beat early. In the example below, the second chord in the first, second and fourth bars is on the “and of 2”, pushing three by playing a half beat early.

```

          | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + |
4/4      | G  / ^ A    /   | F  / ^ Em   /   | G  /  A    /   | F  / ^ Em   /   |
    
```

Pairs of Eighths

In the rare occasion that two chords are played on the same beat for a half beat each, the two chords are marked with an underline that contains both of them: each). The example below indicates “IV” on the first half of beat four and “V” on the last half of beat 4.

4/4 | I / / IV V |

Left and Right Repeat Signs

As in standard music notation, repeat signs indicate a section is played twice. Chord names can be in letter name version or roman numerals, making no difference in the effect of the repeats.

The symbol “||:” is the left repeat shown at the beginning of the repeated section. The symbol “:||” is shown at the end of the repeated section. See the example below, where four bars are to be played twice.

||: I | IV | bVII6 | I :||

When more repetitions are needed, it can be indicated in text. This examples tells us to play the four bars four times.

4X: ||: C | Bb | F6 | Bb :||

“In the Key Of”

Sometimes a section of a song involves a chord progression which would be simple to express in another key, yet would require many flat or sharp chord root names to express it in the main key. In this case, the secondary key is referred to as “in the key of” followed by a roman numeral (which may be preceded by a flat or sharp).

Determine the name of the keynote (tone center) for the secondary key. The chord names that follow (“in the key of”) are calculated in relation to a major scale with the keynote of the second key as “1”. If the song returns to the original key, it will then say “in the original key”.

I-IV-V SONGS

preview the chords

Starting with I, IV and V, each section of this study adds a chord. Play the chords involved for each section.

key of C

I major	IV major	V major
C I	F I	G I
1 3 5 1 3	5 1 3 5	1 3 5 1 5 1

key of G

I major	IV major	V major
G I	C I	D I
1 3 5 1 5 1	1 3 5 1 3	1 5 1 3

Stir It Up Style

audio example

key of A (original key)

full song | A | A | D | E |

key of C, capo IX (see [keys with the capo](#))

full song | C | C | F | G |

key of G, capo II (see [keys with the capo](#))

full song | G | G | C | D |

Dead Flowers Style

audio example

key of C, capo II (see [keys with the capo](#))

verse 4X: ||: C | G | F | C :||

chorus ||: G | G | C | C :||

 | F | F | C | C |

 | C | G | F | C |

key of G, capo VII (see [keys with the capo](#))

verse 4X: ||: G | D | C | G :||

chorus ||: D | D | G | G :||

 | C | C | G | G |

 | G | D | C | G |

D major (original key)

verse 4X: ||: D | A | G | D :||

chorus ||: A | A | D | D :||

 | G | G | D | D |

 | D | A | G | D |

I Would Walk 500 Miles style

audio example

key of C, capo IV (see [keys with the capo](#))

intro (0:00-0:11) | C | C | C | C |

verse (0:11-0:40) 4X: ||: C | C | F G | C :||

chorus (0:40-end) ||: C | C | F | G :|| C | C | C | C |

key of G, capo IX (see [keys with the capo](#))

intro (0:00-0:11) | G | G | G | G |

verse (0:11-0:40) 4X: ||: G | G | C D | G :||

chorus (0:40-end) ||: G | G | C | D :|| G | G | G | G |

key of E, power chord or barre (original key)

intro (0:00-0:11) | E | E | E | E |

verse (0:11-0:40) 4X: ||: E | E | A B | E :||

chorus (0:40-end) ||: E | E | A | B :|| E | E | E | E |

Good Lovin' Style

audio example

key of C, capo II (see [keys with the capo](#))

throughout: ||: C F | G :||

key of G, capo VII (see [keys with the capo](#))

throughout: ||: G C | D :||

key of D, power chord or barre (original key)

throughout: ||: C F | G :||

La Bamba style

audio example

key of C, capo II (see [keys with the capo](#))

throughout: ||: C F | G :||

key of G, capo VII (see [keys with the capo](#))

throughout: ||: G C | D :||

key of D, [power chord or barre](#) (original key)

throughout: ||: C F | G :||

Twist And Shout Style

key of A (original key)

whole song, except interlude on E: | A D | E |

key of C, capo IX (see [keys with the capo](#))

whole song, except interlude on G: | C F | G |

key of G, capo II (see [keys with the capo](#))

whole song, except interlude on D: | D G | A |

You Shook Me All Night Long Style

original key of G

intro

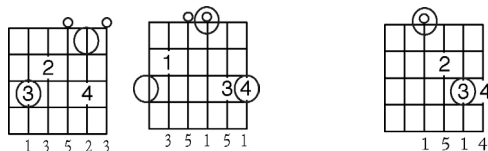
G D

verse

G C G C G D G D G D

play these four bars three time during the verse

G C G C G D G D G D



chorus

G C(add9) G/B D D(sus4) C(add9) G/B

key of C, capo VII (see [keys with the capo](#))

intro

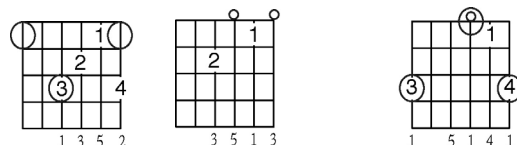
C G

verse

C F C F C G C G C G

play these four bars three time during the verse

C F C F C G C G C G



chorus

C F(add9) C/E G G(sus4) F(add9) C/E

I-IV-V SONGS WITH THE KEY ON V (4 KEYS)

figure out the **parent scale**

Songs in this section that have the key on “V”. Knowing the key is on “V” of a hypothetical major scale (parent major scale), you will need to figure out what major scale it came from (I). It’s a sort of reverse construction. If the key is G and the key is on V, then the parent scale is “C”. Here is a list of the keys on V and their parent scales:

key on V	parent scale
Ab	Db
A	D
Bb	Eb
B	E
C	F
C#	F#
Db	Gb
D	G
Eb	Ab
E	A
F	Bb
F#	B
Gb	Cb
G	C

the fretboard method of finding the **parent scale** for V

Find the note that names the key on the sixth string. The note that names the parent scale is on the same fret of the fifth string.

the perfect fourth method of finding the **parent scale** for V.

Whatever note names the key, the note that names the parent scale is the next note in the series of perfect fourths (think “BEAD Go Catch Fish”):

B# E# A# D# G# C# F# B E A D G C F Bb Eb Ab Db Gb Cb Fb

This order of fourths (above) is BEADGCF three times, once with sharps, then naturals (no sharps nor flats), then with flats. So, the key of D on V would be the [parent scale](#) G. The key of F on V would be the [parent scale](#) Bb.

Dear Mr. Fantasy Verse Style

parent scale D major, key of A (original key)

verse | A | G | D | A |

parent scale C major, key of G, capo II (see [keys with the capo](#))

verse | G | F | C | G |

parent scale G major, key of D, capo VII (see [keys with the capo](#))

verse | D | C | G | D |

Back in Black Chorus Style

parent major scale A, key of E (original key)

chorus | E D | A |

parent major scale C, key of G, capo IX (see [keys with the capo](#))

chorus | G F | C |

parent major scale G, key of D, capo II (see [keys with the capo](#))

chorus | D C | G |

Sweet Child o' Mine verse style

parent major scale G, key of D (original key)

verse | D | C | G | D |

parent major scale C, key of G, capo VII (see [keys with the capo](#))

verse | G | F | C | G |

parent major scale G, key of D, capo XII (see [keys with the capo](#))

intro | D | C | G | D |

Satisfaction Chorus Style

parent major scale A, key of E (original key)

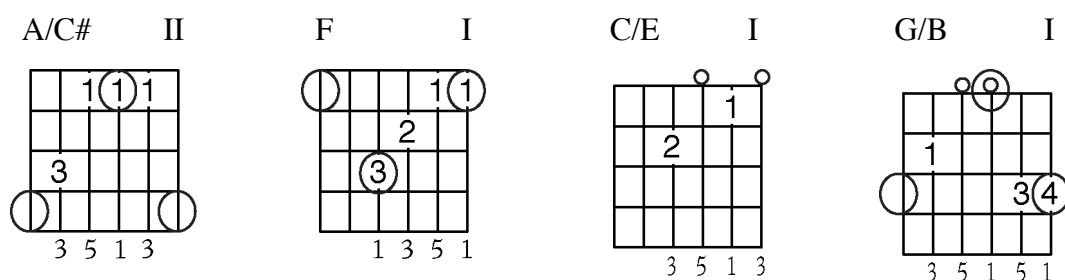
chorus | E | D A/C# |

parent major scale C, key of G, capo IX (see keys with the capo)

chorus | G | F C/E |

parent major scale G, key of D, capo II (see keys with the capo)

chorus | D | C G/B |



Hard Sun Style

parent major scale G, key of D, capo I (see keys with the capo)

verse | D | D | C | C | G | G | D | D |

chorus | D | D | Am | Am | G | G | D | D |

parent major scale C, key of G, capo VIII (see keys with the capo)

verse | G | G | F | F | C | C | G | G |

chorus | G | G | Dm | Dm | C | C | G | G |

parent major scale Ab, key of Eb, original key

verse | Eb | Eb | Db | Db | Ab | Ab | Eb | Eb |

chorus | Eb | Eb | Bbm | Bbm | Ab | Ab | Eb | Eb |

Sweet Home Alabama Style

parent major scale G, key of D (original key)

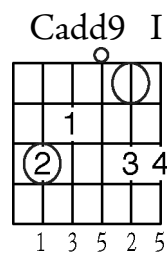
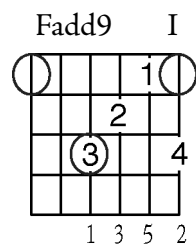
verse | D Cadd9 | G |

parent major scale C, key of G, capo VII (see [keys with the capo](#))

verse | G Fadd9 | C |

parent major scale G, key of D, capo XII (see [keys with the capo](#))

intro | D Cadd9 | G |



Hey Jude Ending Style

parent major scale C, key of G, capo I (see [keys with the capo](#))

ending | G | F | C | G |

parent major scale G, key of D, capo VIII (see [keys with the capo](#))

ending | D | C | G | D |

parent major scale Bb, key of F, original key

ending | F | Eb | Bb | F |

Can't You Hear Me Knocking Verse Style

parent major scale G, key of D (original key)

verse | C | C | D | D | C | C | G | D |

parent major scale C, key of G, capo VII (see [keys with the capo](#))

verse | F | F | G | G | F | F | C | G |

parent major scale G, key of D, capo XII (see [keys with the capo](#))

verse | C | C | D | D | C | C | G | D |

With A Little Help From My Friends Ending Chorus Style

parent major scale A, key of E (original key)

chorus | E D | A |

parent major scale C, key of G, capo IX (see [keys with the capo](#))

chorus | G F | C |

parent major scale G, key of D, capo II (see [keys with the capo](#))

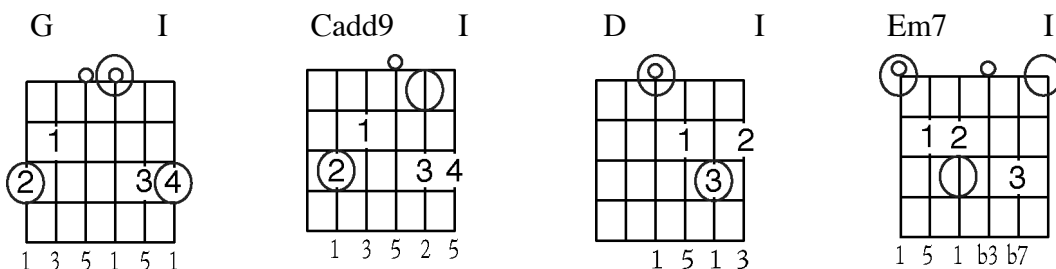
chorus | D C | G |

I-IV-V-VIm SONGS

Face Down Style

parent scale G major, key of Em, capo IV (see [keys with the capo](#))

verse | Em7 | Cadd9 | G | D |



21 Guns Style

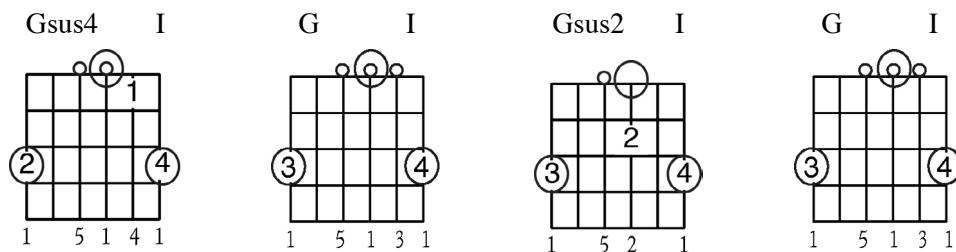
key of C, capo V (see [keys with the capo](#))

verse: 3X ||: Am | F | C | G :|| F (hold) | (hold) | (hold) | (hold) G |

chorus: 2X: ||: C | G/B | Am | G | F C | G :||, F C | G |

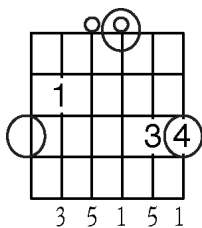
dramatic verse: | Am | F | C | G | Am | F | C | E |

| Am | F | C | G | Am | F | Gsus4 | G | Gsus2 | G |



solo (same as chorus with different ending (instead of F C G): | F | C | E | E |

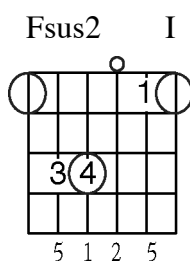
G/B (I/3) I



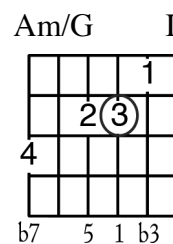
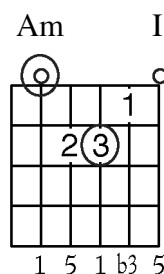
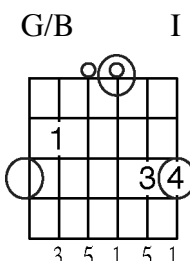
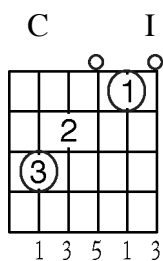
Home (Phillip Phillips) Verse style

key of C (original key)

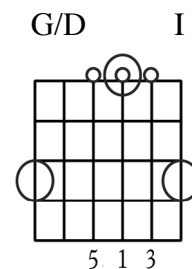
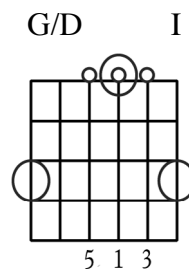
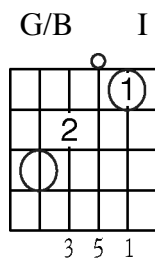
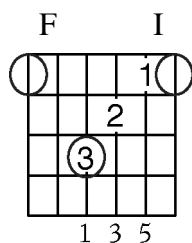
intro ||: C | Fsus2 :||
 verse 4X ||: C | Fsus2 :||
 | Am | C | C | Fsus2 |
 | C G/B Am Am/G | Am | 2/4 Am |
 (4/4) | F C/E G/D G/D | C | C ||



first one-chord-per-beat progression



second one-chord-per-beat progression



Little Talks Style

key of C, capo I (see [keys with the capo](#))

verse | Am | F | C | G |

key of G, capo VI (see [keys with the capo](#))

verse | Em | C | G | D |

Stand by Me Style

key of G, capo II (see [keys with the capo](#))

verse ||: G | G | Em | Em | C | D | G | G :||

G Em

5 C D G

G major scale

letter names G A B C D E F# G

How Sweet It Is Style

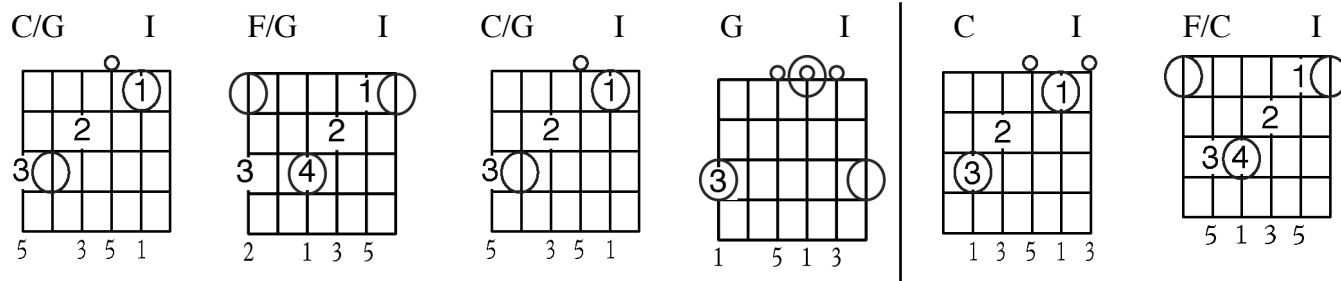
C major, open (original key)

intro/chorus ||: F | C/G F/G C/G G | C F/C C F/C | C F/C C F/:||

verse ||: C | Am | G | F :||

bridge 4X ||: C | F :||

repeat intro/chorus



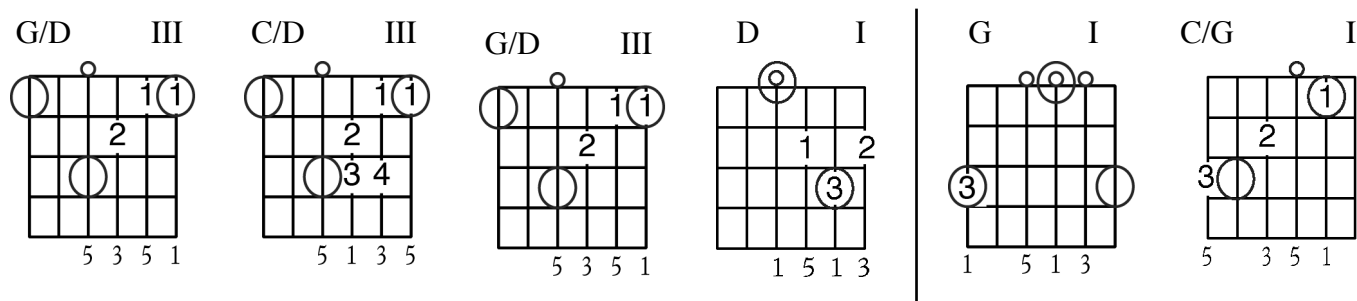
key of G, capo V (see [keys with the capo](#))

vintro/chorus ||: C | G/D C/D G/D D | G C/G G C/G | G C/G G C/G :||

verse ||: G | Em | C | D :||

bridge 4X ||: G | F :||

repeat intro/chorus



Flake Style

key of C, capo V (see [keys with the capo](#))

verse 3X: ||: Am | C | F | C :||, Am | C | F | G |
 bridge | C | G | Am | E | F | G | C | G |

key of G, capo X (see [keys with the capo](#))

verse 3X: ||: Em | G | C | F :||, Em | G | C | D |
 bridge | G | D | Em | B7 | C | D | G | D |

F major (original key)

verse 3X: ||: Dm | F | Bb | F :||
 bridge | F | C | Dm | A | Bb | C | F | C |

Brown-Eyed Girl Style

key of G, open

intro ||: G | C | G | D :||
 verse 4X: ||: G | C | G | D :|| C | D |
 chorus | G | Em | C | D | G | D |
 repeat verse
 bridge | D | D ||: G C | G D :|| G | G |
 bass solo | G | G | G | C | G | D |
 repeat verse, chorus, bridge, end on “G”

key of C, capo VII (see [keys with the capo](#))

intro ||: C | F | C | G :||
 verse 4X: ||: C | F | C | G :|| F | G |
 chorus | C | Am | F | G | C | G |
 repeat verse
 bridge | G | G ||: C F | C G :|| C | C |
 bass solo | C | C | C | F | C | G |
 repeat verse, chorus, bridge, end on “C”

Under the Boardwalk Style

G major (original key), open position

verse | G | G | D | D | D | D | G | G |
 | C | C | G | G | G | D | G | G |
 bridge ||: Em | Em | D | D :|| Em | Em ||

key of C, capoVII (see [keys with the capo](#))

verse | C | C | G | G | G | G | C | C |
 | F | F | C | C | C | G | C | C |
 bridge ||: Am | Am | G | G :|| Am | Am ||

D'Yer Ma'Ker Style

C major (original key)

verse 3X: ||: C | Am | F | G :||, Am (hold 2 bars)
 bridge 3X: ||: Am | Am | G | G :||, F (hold 2 bars) | G (hold 2 bars) |

key of G, capo V (see [keys with the capo](#))

verse 3X: ||: G | Em | C | D :||, Em (hold 2 bars)
 bridge 3X: ||: Em | Em | D | D :||, C (hold 2 bars) | D (hold 2 bars) |

Waiting On The World To Change Style

key of C, capo II (see [keys with the capo](#))

verse ||: C Am | F C | G Am | F C :||
 bridge | C Dm | Am Dm | G Am | F C |

key of G, capo VII (see [keys with the capo](#))

verse ||: G Em | C G | D Em | C G :||
 bridge | G Am | Em Am | D Em | C G |

D major (original key)

verse ||: D Bm | G D | D Bm | C G :||
 bridge | D Em | Bm Em | D Bm | C G |

Peace Train Style

“^” indicates that a chord is played a half beat early

C major (original key), open position

| C / ^F C | C | F / ^G F | F |
| F / ^G Am | Am | F / ^G F | F |

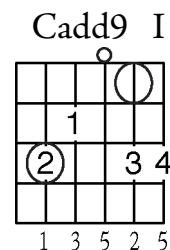
key of G, capo V (see [keys with the capo](#))

| G / ^C G | G | C / ^D C | C |
| C / ^D Em | Em | C / ^D C | C |

Time Of Your Life Style

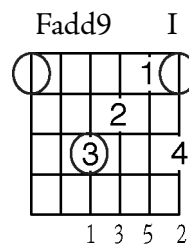
key of G, open (original key)

intro ||: G | G | Cadd9 | D :||
verse ||: G | G | Cadd9 | D :||
||: Em | D | C | G :||
chorus | Em | G | Em | G | Em | D ||



key of C, capo VII (see [keys with the capo](#))

intro ||: C | C | Fadd9 | G :||
verse ||: C | C | Fadd9 | G :||
||: Am | G | F | C :||
chorus | Am | C | Am | C | Am | G ||



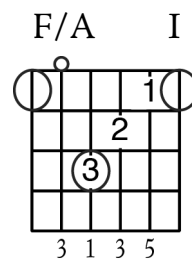
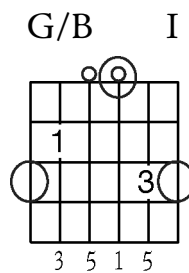
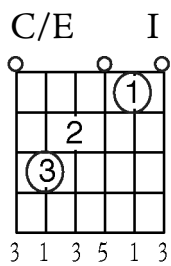
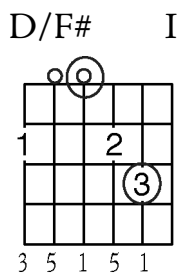
Wonderful Tonight Style

G major (original key), open position

verse | G | D/F# | C/E | D/F# |

key of C, capo VII (see [keys with the capo](#))

verse | C | G/B | F/A | G/B |



I-IIIm-IV-V-VIm SONGS

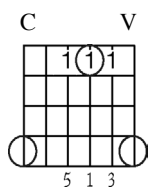
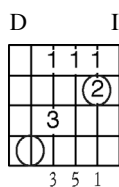
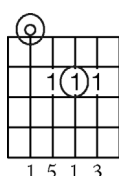
Honky Tonky Women Style

key of G (original key)

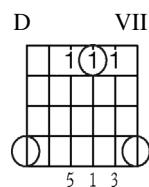
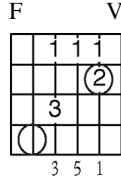
verse | G | G | C // F | C |
G	A DA	D // G	D
G	G	C // F	C
G	D GD	G	G

chorus ||: G | D | G | G :||

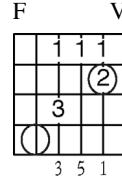
A I D to A, bar 6



F to C, bars 3&11



G to G, bar 10



One (U2) Style

parent major scale C, key of Am (original key)

verse ||: Am | Am | D | D | F | F | G | G :||

chorus ||: C | C | Am | Am | F | F | C | C :||

repeat verse, chorus, verse, chorus

bridge ||: C | C | Am | Am :|| C | C | G | G | F | F |

repeat chorus and end on C

parent major scale G, capo V (see [keys with the capo](#))

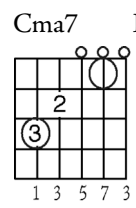
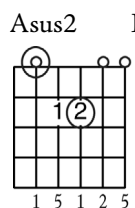
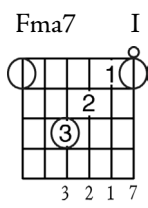
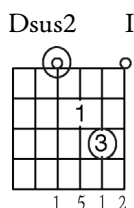
verse ||: Em | Em | A | A | C | C | D | D :||

chorus ||: G | G | Em | Em | C | C | G | G :||

repeat verse, chorus, verse, chorus

bridge ||: G | G | Em | Em :|| G | G | D | D | C | C |

repeat chorus and end on G



Redemption Song Style

key of G, open position (original key) (see [keys with the capo](#))

verse 3X: ||: G | Em | C C/B | Am :|| G | Em | C C/B | D/A |

chorus 1 ||: G | C D :|| Em | C D ||: G | C D :||

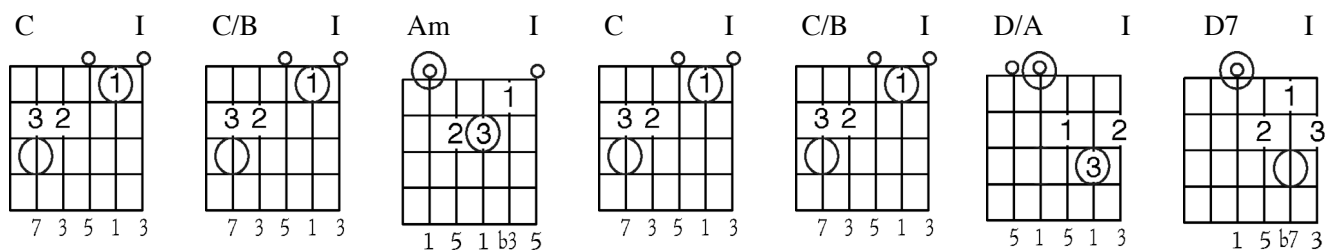
repeat verse

chorus 1 ||: G | C D :|| Em | C D |, 3X: ||: G | C D :||

interlude 4X: ||: Em | C D :||

repeat verse

ending ||: Em | C D :|| G | C D | G | C C/B | Am | D7 ||



Soul To Squeeze Style

key of C, capo V (see [keys with the capo](#))

intro eight bars of A

verse ||: C ^G | Am ^F | Am C | ^G / ^Dm ^F :||

F major (original key)

eight bars of A

verse ||: F ^C | Dm ^Bb | Dm F | ^C / ^Gm ^Bb :||

Soul To Squeeze Style jazz Voicings

bar 1	bar 2	bar 3	bar 4	bar 5	bar 6	bar 7	bar 8
I6	V	VIIm7	IVma7	VIIm7	I6	V	IIIm7
F6 I	C III	Dm7 III	Bbma7 I	Dm7 III	F6 I	C III	Gm7 III

F major parent scale-tone chords

Ima7	IIIm7	IIIm7	IVma7	V7	VIIm7	VIIIm7b5	Ima7
Fma7 I	Gm7 III	Am7 V	Bbma7 VI	C7 VIII	Dm7 X	Em7b5 XI	Fma7 XIII

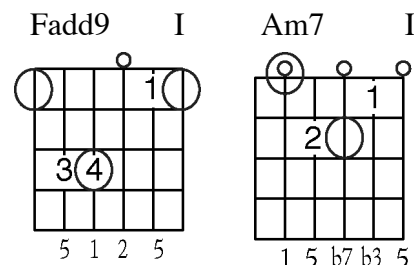
Ima7	IIIm7	IIIm7	IVma7	V7	VIIm7	VIIIm7b5	Ima7
Fma7 VIII	Gm7 X	Am7 XII	Bbma7 I	C7 III	Dm7 V	Em7b5 VII	Fma7 VIII

I THROUGH VI^m SONGS

When You Were Young verse style

C major parent scale, key of Am (original key)

verse ||: Fadd9 | G Am | C | Fadd9 :||



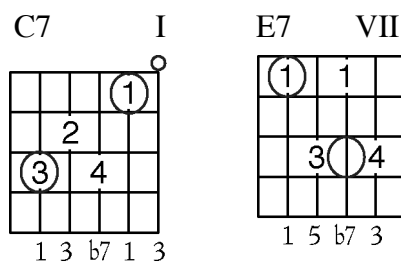
All I Have To Do Is Dream Style

key of C, capo IV (see keys with the capo)

intro & verse 3X: ||: C Am | F G :|| C F | C C7 |
 bridge | F | Em | Dm | C C7 |
 | F | Em | D | G |

key of E (original key)

intro & verse 3X: ||: E C#m | A B :|| , then | E A | E E7 |
 bridge | A | G#m | F#m | E E7 |
 | A | G#m | F#m | B |



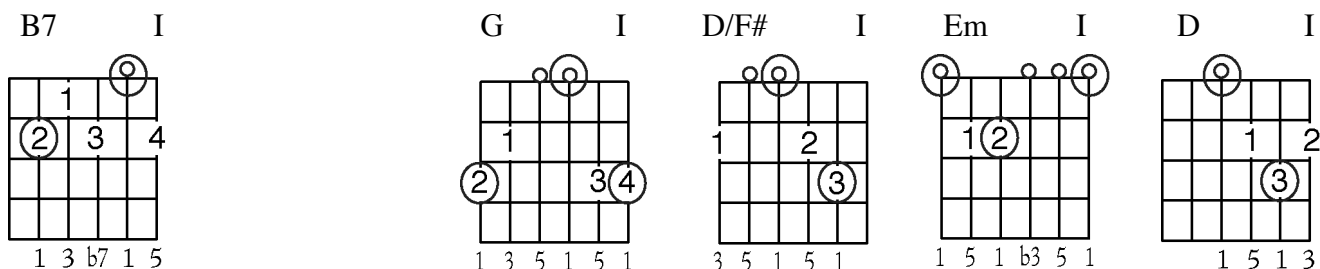
Billionaire intro Verse Style

key of G, capo II (see [keys with the capo](#))

verse ||: G | G | B7 | B7 | Em | Em | D | D :||

chorus ||: C | D | Em | Em :||

| C | D | G D/F# | Em D | C | C | B7 | B7 | Em (break)|

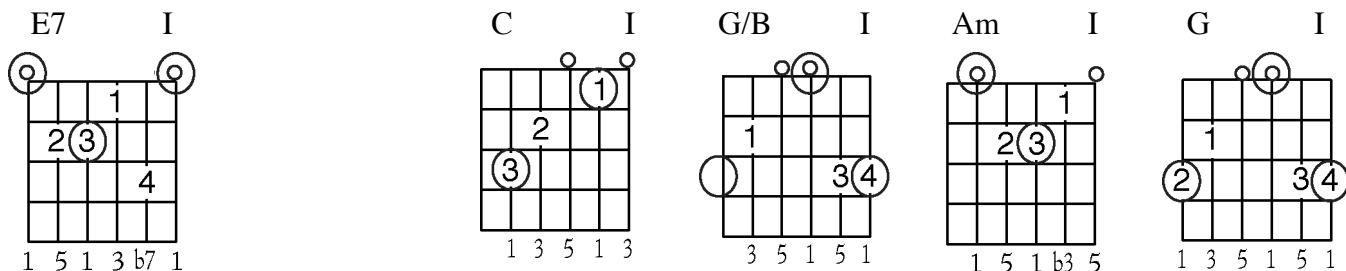


key of C, capo IX (see [keys with the capo](#))

verse ||: C | C | E7 | E7 | Am | Am | G | G :||

chorus ||: F | G | Am | Am :||

| F | G | C G/B# | Am G | F | F | E | B7 | Am (break)|



Billionaire Style jazz Voicings - E Form

intro verse

bar 1	bar 2	bar 3	bar 4
I6 A6 VII	III7 C#7 IV	VIIm7 F#m7 II	V7 E7 I
1 6 3 5	1 5 b7 3	5 1 b3 b7	5 1 3 b7

bridge

bar 1	bar 2	bar 3-4	bar 5	bar 6	bar 7-8	bar 9	bar 10
IV6 D6 IV	V7 E7 V	VIIm7 F#m7 VI	IV6 D6 IV	V7 E7 V	VIIm7 F#m7 VI	IV6 D6 IV	V7 E7 V
1 5 6 3	1 3 b7 1	b7 b3 5 1	1 5 6 3	1 3 b7 1	b7 b3 5 1	1 5 6 3	1 3 b7 1

bar 11	bar 12	bar 13	bar 13	bar 15-16
IV6 Ama7 VII	V7 G#m7b5 VI	VIIm7 F#m7 IV	V7 E7 V	VIIm7 F#m7 VI
1 5 7 3	1 b5 b7 b3	1 5 b7 b3	1 5 b7 3	b7 b3 5 1

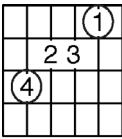
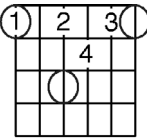
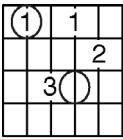
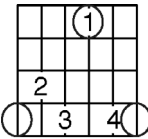
A major parent scale-tone chords with alternates below

Ima7 Ama7 V	IIm7 Bm7 VII	IIIm7 C#m7 IV	IVma7 Dma7 V	V7 E7 V	VIIm7 F#m7 VI	VIIIm7b5 G#m7b5 VI	Ima7 Ama7 V
1 7 3 5	1 b7 b3 5	1 5 b7 b3	1 5 7 3	1 3 b7 1	b7 b3 5 1	b3 1 b5 b7	1 7 3 5

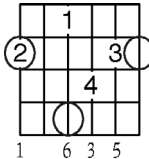
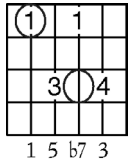
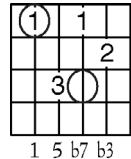
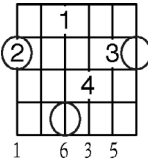
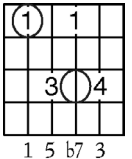
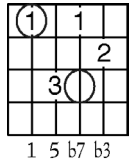
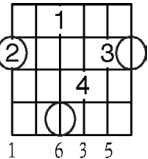
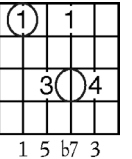
I6 A6 IV	III7 C#7 IV	IV6 D6 IV	V13 E13 V	I6 A6 IV
1 6 3 5	1 5 b7 3	1 5 6 3	b7 3 6 1	1 6 3 5

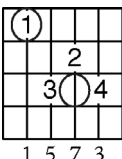
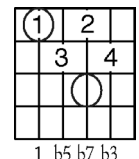
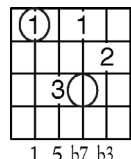
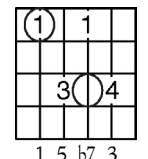
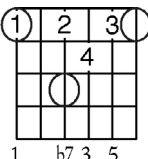
Billionaire style jazz Voicings - C Form

intro verse

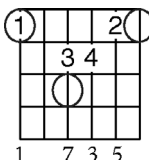
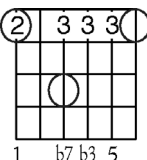
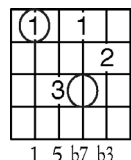
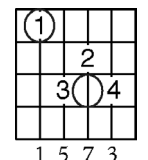
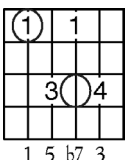
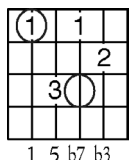
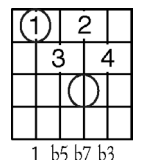
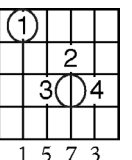
bar 1	bar 2	bar 3	bar 4
I6	III7	VIIm7	V7
A6 X	C#7 IX	F#m7 IX	E7 IX
			
1 3 6 1	1 b7 3 5	1 5 b7 b3	3 b7 1 5

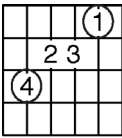
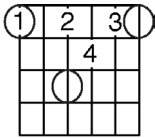
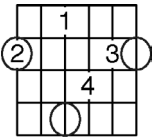
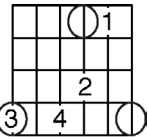
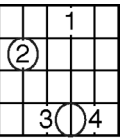
bridge

bar 1	bar 2	bar 3-4	bar 5	bar 6	bar 7-8	bar 9	bar 10
IV6	V7	VIIm7	IV6	V7	VIIm7	IV6	V7
D6 IX	E7 VII	F#m7 IX	D6 IX	E7 VII	F#m7 IX	D6 IX	E7 VII
							
1 6 3 5	1 5 b7 3	1 5 b7 b3	1 6 3 5	1 5 b7 3	1 5 b7 b3	1 6 3 5	1 5 b7 3

bar 11	bar 12	bar 13	bar 13	bar 15-16
IV6	V7	VIIm7	V7	VIIm7
Ama7 XII	G#m7b5 XI	F#m7 IX	E7 VII	C#7 IX
				
1 5 7 3	1 b5 b7 b3	1 5 b7 b3	1 6 3 5	1 b7 3 5

A major parent scale-tone chords with alternates below

Ima7	IIm7	IIIm7	IVma7	V7	VIIm7	VIIIm7b5	Ima7
Ama7 IX	Bm7 IX	C#m7 XI	Dma7 XII	E7 VII	F#m7 IX	G#m7b5 XI	Ama7 XII
							
1 7 3 5	1 b7 b3 5	1 5 b7 b3	1 5 7 3	1 5 b7 3	1 5 b7 b3	1 b5 b7 b3	1 5 7 3

I6	III7	IV6	V13	I6
A6 X	C#7 IX	D6 IX	E9 IX	A6 XI
				
1 3 6 1	1 b7 3 5	1 6 3 5	1 b7 2 3	1 5 6 3

Boulevard Of Broken Dreams verse And Chorus Style

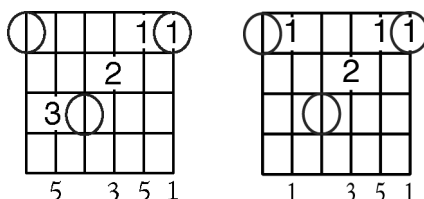
verse: 3X ||: Em G D A :|| Em G D A B (note only or B7)

chorus: 3X ||: C G D Em :|| C G B7 B7 (break)

Up on the Roof (Taylor) Style

key of C, capo V (see **keys with the capo**)

intro:	Dm	Em	F	G					
verse:	C		Am	Em	F	G	C	F/C	G/C
	C		Am	Em	F	G	C	F	C
bridge:	F	G	Am	G	Dm	Em	F	G	
	C		Am		F		G		
				F/C	I	G/C	III		



Grenade Style

parent scale C major, key of Am, capo V (see **keys with the capo**)

verses 1 & 3 | Am | Am | Em | Em | Am | Am | Em | E (break) |

verses 2 & 4 | Am | Am | Em | Em | Am | Am | F | E |

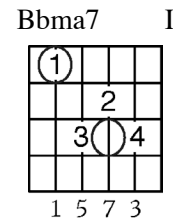
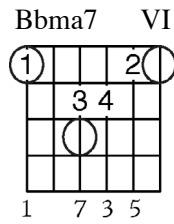
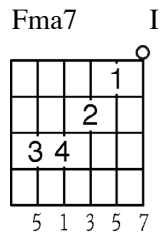
chorus 4X: ||: Am Fma7 | C G :|| Fma7 | G | C E | Am G | Fma7 | E (break) |

interlude on bars 1-4 of the verse, repeat verses 1 and 2, chorus

bridge | Dm | Dm | Am | Am | Dm | Dm | E | E |

interlude on the last four bars of verse 2, repeat chorus

ending | Am | Am | Em | Em | Am | Am | Em | Em (abrupt stop)



parent scale F major, key of Dm (original key)

verses 1 & 3 | Dm | Dm | Am | Am | Dm | Dm | Am | A (break) |

verses 2 & 4 | Dm | Dm | Am | Am | Dm | Dm | Bbma7 | A |

chorus 4X: ||: Dm Bbma7 | F C :|| Bbma7 | C | F A | Dm C | Bbma7 | A (break) |

interlude on bars 1-4 of the verse, repeat verses 1 and 2, chorus

bridge | Gm | Gm | Dm | Dm | Gm | Gm | A | EA |

interlude on the last four bars of verse 2, repeat chorus

ending | Dm | Dm | Am | Am | Dm | Dm | Am | Am (abrupt stop)

People Get Ready Style

key of C, capo I (see [keys with the capo](#))

intro ||: C ^Am | F/G ^C :||

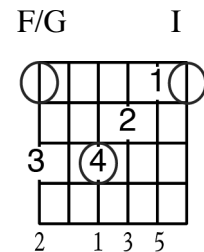
verse 3X: ||: C ^Am | F/G ^C :||, Em ^Dm | F/G ^C |

intro once, repeat verse, intro

quickly move the capo to the second fret

key of Db, capo II

repeat verse twice, break, intro



Db major (original key)

intro ||: Db ^Bbm | Gb/Ab ^Db :||

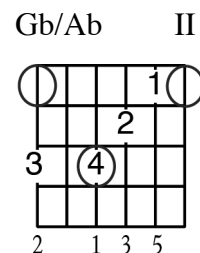
verse 3X: ||: Db ^Bbm | Gb/Ab ^Db :||, Fm ^Ebm | Gb/Ab ^Db |

intro once, repeat verse, intro

quickly move the capo to the second fret

key of D, capo II

repeat verse twice, break, intro



Under the Bridge Verse and Bridge Style

key of x, capo IV (see [keys with the capo](#))

verse ||: C ^G | Am / ^Em ^F | C ^G | Am ^F :|| Cma7 | Cma7 |
 bridge ||: - ^Dm C / | G ^Dm :||

E major (original key)

verse ||: E ^B | C#m / ^G#m ^A | E ^B | C#m ^A :|| Ema7 | Ema7 |
 bridge ||: - ^F#m E / | B ^F#m :||

Just What I Needed Style

key of C, capo IV (see [keys with the capo](#))

verse 3X: ||: C | G | Am | E :|| C | G | E | F |
 interlude | C | G | Am | E | C | G | E | F |
 chorus | C ^G | ^F / ^A ^G | C ^G | ^F / ^A | 4/4 A | 2/4 A |
 solo on interlude progression

E major (original key)

verse 3X: ||: E | B | C#m | B :|| E | B | G# | A |
 interlude | E | B | C#m | B | E | B | G# | A |
 chorus | C ^G | ^F / ^A ^G | C ^G | ^F / ^A | 4/4 A | 2/4 A |
 solo on interlude progression

Santeria Style

key of C, capo IV (see [keys with the capo](#))

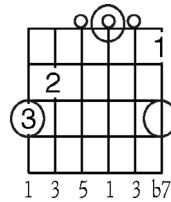
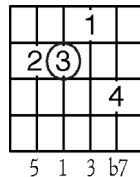
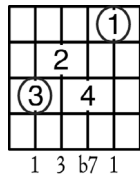
verse ||: C | E | Am | G :||
 bridge 3X ||: F G | C Bm Am :|| F G |
 E major (original key)
 verse ||: E | G# | C#m | B :||
 bridge 3X ||: A G | E D#m C#m :|| A B |

Can't Buy Me Love Style

C major (original key)

intro | Em | Am | Em | Am | Dm | G |
 verse ||: C7 | C7 | C7 | C7 | F7 | F7 |
 | C7 | C7 | G7 | F7 (break) | F7 | C7 |

C7 I F7 II G7 I



Wild Horses Style

G major (original key)

intro | G | Am | G | Am | G | G |
 verse ||: Bm | G | Bm | G | Am | C // D | G | D :||
 chorus ||: Am | C // D | G F | C :||

repeat verse

guitar solo | F | C | F | C // D | G | G |

repeat verse, chorus, instrumental verse, chorus, end on G

I THROUGH VI^m SONGS, KEY ON VI^m

Can't Stop Style

C major parent scale. Verse in Am, chorus in C. (see keys with the capo)

verse ||: Am | G | Em | F :||

chorus 3X: ||: C ^G | Em ^F :|| C ^G | Em F / / |

G major parent scale. Verse in Em, chorus in G. (original key)

verse ||: Em | D | Bm | C :||

chorus 3X: ||: G ^D | Bm ^C :|| G ^D | Bm C / / |

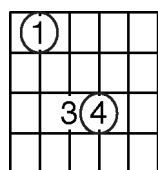
Gimmie Shelter Style

parent scale E major, key of C#m (original key)

verse | C#m |

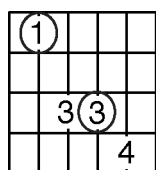
intro & chorus | C#5 C#sus4 | B5 Bsus4 | A | A B |

C#5 IV



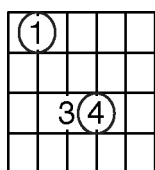
1 5 1

C#sus4 IV



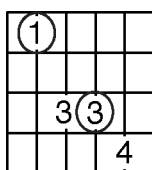
4 5 1 4

B5 II



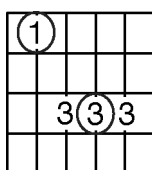
1 5 1

Bsus4 I



4 5 1 4

A I



1 5 1 3

Locked out of Heaven Style

parent scale scale C, key of Am, capo V (see keys with the capo)

verse pickup on the "and of 3": ^G ||: ^Am / / ^G | ^F / / ^C | ^Dm | Dm / / ^G :|| ^Am

parent scale scale F, key of Dm (original key)

verse pickup on the "and of 3": ^C ||: ^Dm / / ^C | ^Bb / / ^F | ^Gm | Gm / / ^C :|| ^Dm

Californication Verse and Chorus Style

C major parent scale. Verse in Am, chorus in C. (original key)

verse ||: Am | F :||
short chorus | C G | F Dm |
repeat verse
long chorus | C G | F Am | C G | ^D7sus2 |

key of G, capo VII (see [keys with the capo](#))

verse ||: Em | C :||
short chorus | G D | C Am |
repeat verse
long chorus | C G | F Am | C G | ^D7sus2 |

Otherside Style

parent scale C, key of Am (original key)

verse ||: Am | F | C | G :||
chorus 1 3X: ||: Am | Em :|| G | A | A |
chorus 1 3X: ||: Am | Em :||: G | A :|| G | G | A | A |

parent major scale G, key of Em, capo V (see [keys with the capo](#))

verse ||: Em | C | G | D :||
chorus 1 3X: ||: Em | Bm :|| D | E | E |
chorus 1 3X: ||: Em | Bm :||: D | E :|| D | D | E | E |

Sultans of Swing Style

key of C, capo V (see [keys with the capo](#))

verse ||: Am | G F | E | E :||
chorus | C | C | G | G | F | F |
 | Am | Am ^F | G | G ^F | G | G |
extend chorus ||: Am ^G | ^F | G | G :||

F major (original key)

verse ||: Dm | C Bb | A | A :||
chorus | F | F | C | C | Bb | Bb |
 | Dm | Dm ^Bb | C | C ^Bb | C | C |
extend chorus ||: Dm ^C | ^Bb | C | C :||

Under My Thumb Style

parent major scale C, key of Am, capo IX (see [keys with the capo](#))

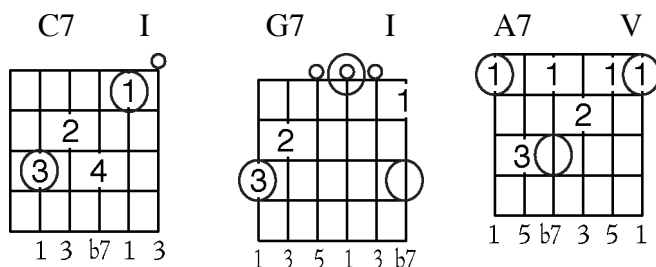
verse ||: Am | G | F | F :||
chorus | C | C | F | D | C | G F ||: C F | C7 F :||

parent major scale G, key of Em, capo II (see [keys with the capo](#))

verse ||: Em | D | C | C :||
chorus | G | G | C | A | G | D C ||: G C | G7 C :||

parent major scale A, key of F#m (original key)

verse ||: F#m | E | D | D :||
chorus | A | A | D | B | A | E D ||: A D | A7 D :||



Too Close Style

parent major scale G, key of Em, capo VII (see [keys with the capo](#))

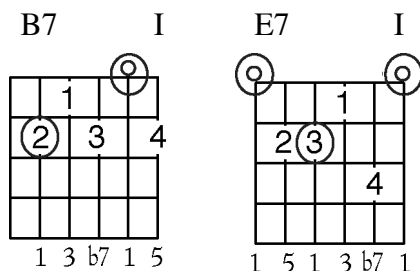
verse ||: Em | G | Am | C B7 :||

bridge ||: Am | C B7 | Em | G :||

parent major scale C, key of Am, capo II (see [keys with the capo](#))

verse ||: Am | C | Dm | F E7 :||

bridge ||: Dm | F E7 | Am | C :||



Crazy (Gnarls Barkley) Style

parent major scale C, key of Am, capo III (see [keys with the capo](#))

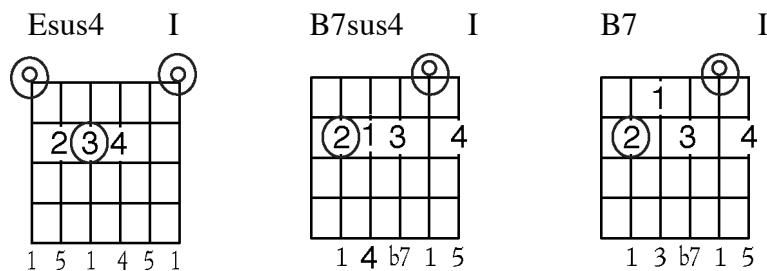
verses 1, 2 & 4 | Am | Am | C | C | F | F | Esus4 | E |

verses 3, 5, "scat" verse | A | A | F | F | C | C | Esus4 | E |

parent major scale G, key of Em, capo VIII (see [keys with the capo](#))

verses 1, 2 & 4 | Em | Em | G | G | C | C | B7sus4 | B7 |

verses 3, 5, "scat" verse | E | E | C | C | G | G | B7sus4 | B7 |



Comping Design

- **Intro to Comping Design**
- **EDCAGE Movable Triads and Arcs**
- **Rhythmic Strumming**
- **Accents**
- **Bar Rests**
- **Muting**
- **Linear Arpeggios**
- **Thumb Bass, Index Strum (or all picked bass and strum)**
- **Thumb Bass, Fingers Pluck (as group)**
- **Bass, Mid, Top (piano style)**
- **Patterned Arpeggios (Fingerpicking)**
- **Blues Comping**
- **Ornamenting Open Chords**
- **Open Chord Basslines**
- **Harmonized and Walking Bass**
- **Top Voice Leading**
- **Close-Voiced Triads**
- **Open-Voiced Triads**
- **Voice Leading and Cadences**
- **Pedal Tone Progression and Cluster Playing**

INTRO TO COMPING DESIGN

The many rhythmic, harmonic and technical elements that make up accompaniment parts are shown here in the form of comping designs. Learn many examples of each one to be able to use it in your playing. They will enable you to quickly work up a version of a new guitar you are copying from someone's performance by recognizing the comping designs they used, having learned all the common ones here. In your song writing and arranging, these are essential for a variety of genres.

common chord fingerings

A	I	Am	I	A7	I	B7	I	C	I	D	I
1 5 1 3 5		1 5 1 b3 5		1 5 1 3 b7		1 3 b7 1 5		1 3 5 1 3		1 5 1 3	
Dm	I	Dm	I	D7	I	E	I	Em	I	Em	I
1 5 1 b3		1 5 1 b3		1 5 b7 3		1 5 1 3 5 1		1 5 1 b3 5 1		1 5 1 b3 5 1	
E7	I	F	I	G	I	G	I	G7			
1 5 1 3 b7 1		5 1 3 5		1 3 5 1 5 1		1 3 5 1 3 1		1 3 5 1 3 b7			

See [Quickening Open-Position Chords](#), if necessary.

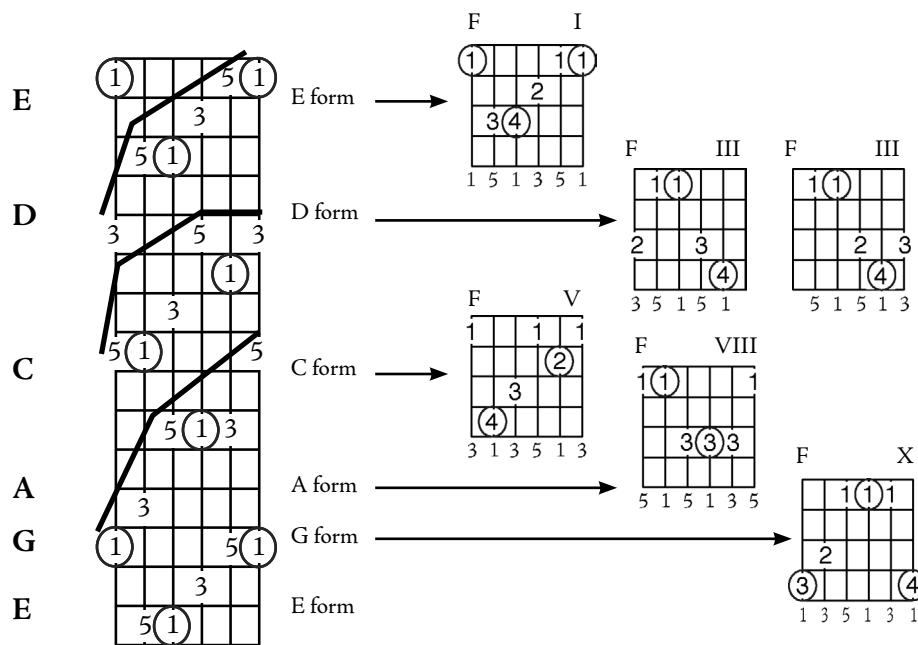
Name these movable barre chords after the circled note in the bass (on the sixth or fifth string):

major	minor	major	minor
1 5 1 3 5 1	1 5 1 b3 5 1	1 5 1 3	1 5 1 b3 5

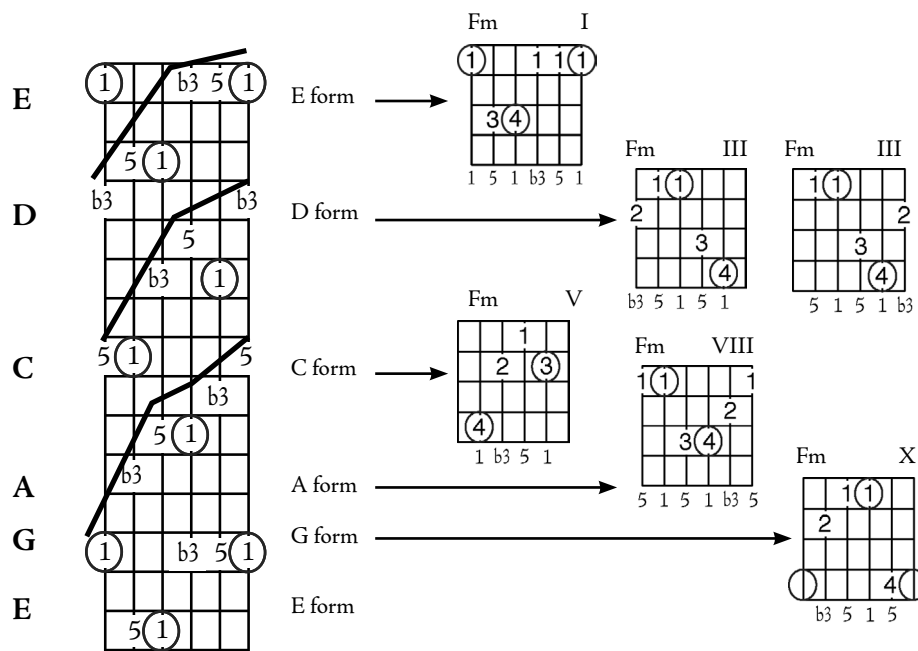
EDCAGE MOVABLE TRIADS AND ARCS

These are the basis of all chords. Study them more thoroughly in [Triad Arcs](#), [Octave Shapes](#) and [Making Major Chords Movable](#).

Full-Fretboard F Major Chord Tones



Full-Fretboard F Minor Chord Tones



RHYTHMIC STRUMMING

Rhythmic strumming involves moving the strumming hand down and up continuously and deciding which strokes actually contact the strings, sometimes "missing" the strings. The motion of the hand is never broken.

The Backbeat

4/4 time is four beats per bar where a whole note gets four beats. See Time Signatures. The measurement of time in music is called *meter*. Metric accent is a slight accent we apply to beats like the first beat of a bar to signify the grouping by bars. See Time Signatures.

The implied (default) metric accent in 4/4 time is strongest on the first beat, second on the third beat (halfway through the bar), next strongest on the second and fourth beats. The second and fourth beats are nick-named the *backbeat*, since they are not the main ("front") beats.

Reggae music typically puts the guitar and some other percussion instruments like that clavichord on the backbeat.

Santeria style - reggae backbeat

Locate the chord by finding their letter name on one of the three largest strings on the full-fretboard letter name chart.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

17

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

play these four bars three times

27

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

rit.
(gradually slower)

Stir It Up style - reggae backbeat

In this more typical reggae example, pairs of eighth notes are played on the backbeat (beats two and four).

Waltz

The Times They Are A' Changin' style 3/4 strum (waltz)

You've Got To Hide Your Love Away has the same D D7 G/B D/A progression, and was written you year later

Polka

Paint It Black style polka

verse

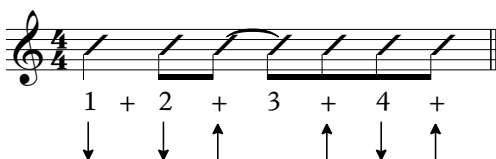
Em I

Counted and Memorized Rhythm

When strummed rhythms are repetitive, they can be first learned by counting and clapping, then memorized. While counting the syllables, clap or tap where a chord occurs. *Then* play it on the guitar, first in “air guitar” fashion. As you repeat the rhythm, gradually touch the guitar as you think the rhythm.

Dead Flowers style memorized rhythm

Memorize this rhythm and apply it to the each bar of the chord progression.



verse

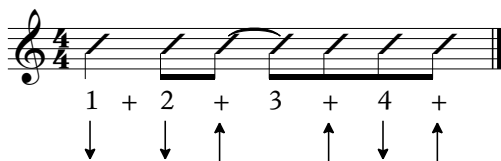
D	A	G	D	D	A	G	D
D	A	G	D	D	A	G	D

chorus

A	A	D	D	A	A	D	D
G	G	D	D	G	G	D	D
G	G	D	D	D	A	G	D

Radioactive style memorized rhythm

Memorize this rhythm and apply it to the each bar of the chord progression. Notice that it's the same rhythm as Dead Flowers (also the same as Green Day's "Time Of Your Life").



Capo II

Am C G D

Knockin' On Heaven's Door style memorized rhythm

Memorize this rhythm and apply it to the each pair of bars of the chord progression.

G D Am Am
G D C C
repeat

Patience style memorized rhythm

Memorize this rhythm and apply it to the each bar of the chord progression. Tune down a half step. (one fret)

verse

C C G G A A D D
(repeat)

chorus

C G C Em C G D D
(repeat)

Society style memorized rhythm - capo II

intro	Am	Am	Am	Am		
verse	C	G	C	C		
	C	F	G	G		
	F	G	Am	Am		
	F	G	Am	Am	Am	Am
chorus	F	F	C	C		
	G	G	Am	Am	Am	Am

Semi-Charmed Life style memorized rhythm

G I D I Dsus.4 I Cadd9 I

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

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

↓ ↑ ↓ ↑ ↓ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

T 3 3 1 0 .
A .
B .

Louie Louie style memorized rhythm

A V D V Em VII D V

1 5 1 3 5 1 1 5 1 3 1 5 1 b3 1 5 1 3

chorus

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

verse

A D Em D

1 + 2 + 3 + 4 + 1 + 2 + 3 e + a 4 e + a

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↑ ↑ ↓

Me And Julio Down By The Schoolyard style memorized rhythm

A I D I A I E I

1 5 1 3 5 1 5 1 3 1 5 1 3 5 1 5 1 3 5 1

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

↓ ↓ ↓ ↓ ↑ ↓ ↑ ↑ ↑ ↓ ↑ ↓

Reading Rhythms Too Long to Memorize

A common method of learning a strummed rhythm is by counting and clapping it first. Count the syllables “1 + 2 + 3 + 4 +”, pronounced “one - and - two - and - three - and - four - and”. While counting the syllables, clap or tap where a chord or not occurs. Then play it on the guitar, first in “air guitar” fashion, not touching the guitar. Then gradually touch the guitar as you think the rhythm.

Hey Joe style count and strum

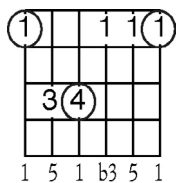
Hey Joe style count and strum notation showing two systems of music. The first system includes chords C, G, D, and A. The second system includes chords E, G, D, and A. Each measure includes a count (1 + 2 + 3 + 4 +) and arrows indicating strumming direction. Below the second system is a TAB section with fret numbers for strings T, A, and B.

Wheels style count and strum

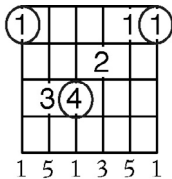
Wheels style count and strum notation. The notation includes three sections: verse, chorus, and interlude. Each section has a capo II position and a grid diagram showing fret numbers. The verse and chorus sections include counts and strumming arrows. The interlude section includes counts and strumming arrows.

Slow Ride style count and strum

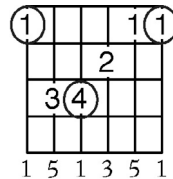
Bm VII



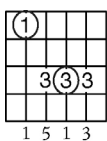
G III



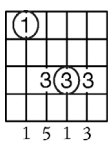
A V



D V



C III

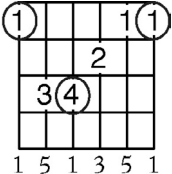


play these four bars four times

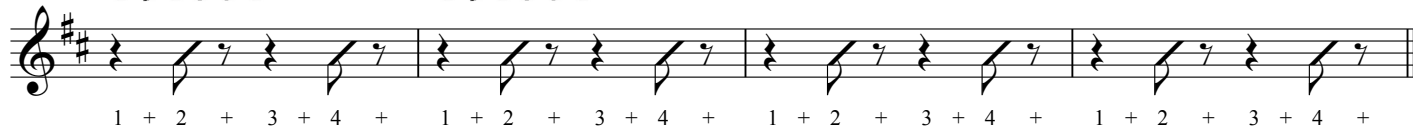
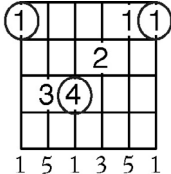
G



A V



Bb VI



Brown-Eyed Girl style count and strum

If you need any chord fingerings, refer to [common chord fingerings](#).

intro

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

verse

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

play these four bars four times

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

chorus

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

repeat verse and chorus, end on G:

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

interlude and bass solo

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + six-bar bass solo

repeat verse and chorus, end on G:

In Bloom style count and strum

intro

B \flat VI G III F I A \flat IV

1 5 1 3 5 1 1 5 1 3 5 1 1 5 1 3 5 1 1 5 1 3 5 1

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

5

B \flat G F A \flat

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

verse

9

B \flat VI G \flat II B II E \flat VI B VII A V

1 5 1 3 5 1 1 5 1 3 5 1 1 5 1 3 1 5 1 3 5 1 1 5 1 3 5 1

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

slide slide

chorus

13

B \flat I C III G III F I C III E \flat VI

1 5 1 3 1 5 1 3 1 5 1 3 5 1 1 5 1 3 1 5 1 3

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

play these two bars four times repeat the chorus

Up On Cripple Creek style count and strum.

See [common chord fingerings](#).

verse

A D

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A D E

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

chorus

A D

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

E I F#m II G I

1 5 1 3 5 1 1 5 1 b3 5 1 1 3 5 1 5 1

ending

A I D I

1 5 1 3 5 1 5 1 3

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4 1 2 3 4

repeat verse and chorus repeat and fade out

The Weight style count and strum

A V C#m IV D V A V

1 5 1 3 5 1 1 5 1 b3 5 1 5 1 3 1 5 1 3 5 1

verse

play these four bars four times

1 + 2 + 3 + 4 +

A I E/G# II D/F# I D I

1 5 1 3 3 1 5 1 3 5 1 5 1 1 5 1 3

chorus

9

1 2 2 4 1 2 4 1 + 2 3 4 1 2 3 4

play these two bars three times

A I E/G# II D/F# I A/E I D/F# I

1 5 1 3 3 1 5 1 3 5 1 5 1 5 1 5 1 3 3 5 1 5 1

15

1 2 2 4 1 2 4 1 + 2 3 4 1 2 3 4

repeat verse and chorus

verse A

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓ ↓ ↑ ↓

play these four bars eight times

chorus

[illegible]

interlude 2

B B/D# B/F# F# B B/D# B/F# F#
 1+2 + 3 + 4+ 1 + 2 + 3 + 4+ 1+2+3+4+ 1 + 2 + 3 + 4+ 1 + 2 + 3+ 1 + 2 + 3 + 4+ 1+2+3+4+ 1 + 2 + 3 + 4+
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
 play these four bars three times

verse B

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

play these two bars four times

play these two bars four times

repeat chorus and fade with improv solos

Like A Rolling Stone style count and strum

intro

C I Fma7 I

1 3 5 1 3 5 1 3 5 7

verse

C I Dm I Em I F I

1 3 5 1 3 1 5 1 b3 1 5 1 b3 5 1 5 1 3 5

G III

5 1 3 5

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

play these two bars 6 times for verse 1, 7 times for verses 2, 3 and 4

end on a C chord

Sultans Of Swing style count and strum

Diagram illustrating the Sultans Of Swing style count and strum patterns, including guitar fretboard diagrams and musical notation with strumming directions.

Verse:

Chords: Dm V, C III, Bb I, A I

Fretboard diagrams for Dm V, C III, Bb I, and A I are shown with fingerings (1, 2, 3, 4) and counts (1 5 1 b3, 1 5 1 3, 1 5 1 3, 5 1 5 1 3).

Musical notation for the verse shows a 4-measure phrase with strumming directions (down/up) and counts (1 + 2 + 3 + 4 +).

Chorus:

Chords: F I, C, Bb

Fretboard diagram for F I is shown with fingerings (1, 2, 3, 4) and counts (1 5 1 3 5 1).

Musical notation for the chorus shows a 4-measure phrase with strumming directions and counts (1 + 2 + 3 + 4 +).

Verse 2:

Chords: Bb, Dm, Bb, C, Bb, C

Musical notation for the second verse shows a 6-measure phrase with strumming directions and counts (1 + 2 + 3 + 4 +).

Chorus 2:

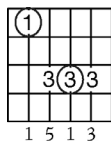
Chords: C, Dm, C, Bb, F, C

Musical notation for the second chorus shows a 6-measure phrase with strumming directions and counts (1 + 2 + 3 + 4 +).

Rhythmic Selection

Sympathy For The Devil style rhythmic selection

E VII



step one. Fully mute all of the strings while you strum.

E

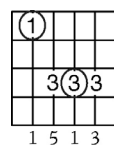
step two. Press the fingers the fret where you see the chord slash. Think of it as causing the rhythm with your fretting hand.

step three. Notice that the last three sounded chords are upstrokes. Make the rhythm with your fretting hand.

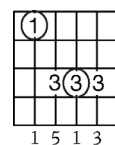
step four. Remember the three sounded upstrokes halfway through. Now you are sounding the entire fourth beat with chords.

step five. Repeat step four, but don't contact the strings with the pick where you don't fret. Notice the three consecutive upstrokes beginning on the "a" of "2".

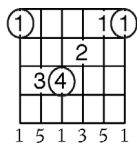
E VII

step six.
apply the
chord progression

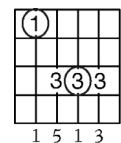
D V



A V



E VII



Flake style rhythmic selection

verse

Dm V

F I

1e+ a 2 e + a 3 e + a 4 e + a 1e+ a 2 e + a 3 e + a 4 e + a

chorus

3

1., 2., 3. 4.

F I C III

6

F I Dm V

9

A V B^b VI C III

12

F I C III

The musical notation is presented in four systems, each corresponding to a line of the score. Each system includes a guitar comping pattern (chords and notes) and a rhythmic notation (down and up strokes). The chords are labeled with their names and Roman numerals. The rhythmic notation is written below the guitar comping pattern.

ACCENTS

Simple rhythmic themes are important. There can only be two or three significant ideas going on at a time in an arrangement to make it understandable. So usually instruments play the same rhythmic themes in unison, or play variations of one another's rhythmic themes. Two or three well-placed accents during a bar are effective in giving a tune likable character. Here are some examples.

Full-Band Accents

Steppin' Out style-Charleston accent

The musical score is written for piano (P) and guitar/bass (G/B). It features a 4/4 time signature and a key signature of one sharp (F#). The piano part consists of a single melodic line with eighth and sixteenth notes, often accented. The guitar/bass part provides a rhythmic accompaniment using a Charleston-style triplet pattern (3 eighth notes beamed together, followed by a quarter note). The score is divided into three systems, each with four measures. Chord changes are indicated above the piano staff: G7, C7, D7, and G7.

System 1 (Measures 1-4): Chord G7. The piano part starts with a quarter rest, followed by eighth notes G4, A4, B4, and G4. The guitar/bass part plays a triplet of eighth notes (G2, A2, B2) followed by a quarter note (G2).

System 2 (Measures 5-8): Chord C7. The piano part starts with a quarter rest, followed by eighth notes G4, A4, B4, and G4. The guitar/bass part plays a triplet of eighth notes (C3, D3, E3) followed by a quarter note (C3).

System 3 (Measures 9-12): Chord D7. The piano part starts with a quarter rest, followed by eighth notes G4, A4, B4, and G4. The guitar/bass part plays a triplet of eighth notes (D3, E3, F#3) followed by a quarter note (D3).

Tighten Up style accent

BAR RESTS

Bar Rests Challenge Your Sense of Time

full-band breaks

Silence can be as effective as sound. It can be very dramatic to have full-band breaks (silences) in the accompaniment. It can be challenging to resume with the other musicians in correct time. Sometimes the drummer or other percussionist will play through the break with eighth notes or some other multiple pulses per beat, keeping the time. Other times you just have to imagine the continuing rhythm through the break, in sync with the other musicians and listeners.

Song Examples

Here are some songs that use breaks (with youtube links):

Summertime Blues (Cochran)	comping	learn keys
Johnny B. Goode (solo sections)		solo
Up on Cripple Creek	comping	
The Weight	comping	
Moanin'	comping	
I'm Tore Down		
Hoochie Coochie Man		
Monkey Wrench		
Memo From Turner		
I'm Yours	comping	

Summertime Blues style comping

tune down 1/2 step


First system of music notation for "Summertime Blues style comping". It features a treble clef staff with a key signature of one flat (Bb) and a 12/8 time signature. The melody consists of eighth and sixteenth notes. Chord symbols F, Bb, C, and F are placed above the staff. Below the staff is a guitar tablature (TAB) with fret numbers (0, 1, 2, 3, 4) and rhythmic notation (1 e + a | 2 + | 3 e + a | 4 + |).

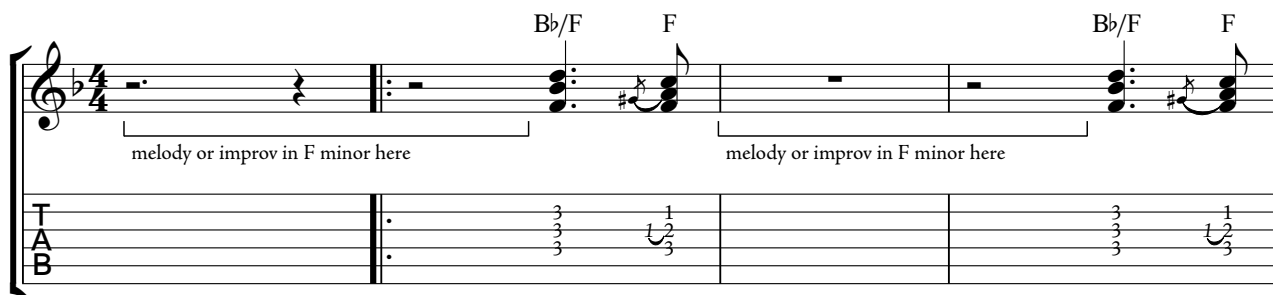
Second system of music notation, starting at measure 5. It features a treble clef staff with a key signature of one flat (Bb) and a 12/8 time signature. The melody consists of eighth and sixteenth notes. Chord symbols Bb6 and F are placed above the staff. Below the staff is a guitar tablature (TAB) with fret numbers (1, 2, 3, 4, 5) and rhythmic notation (1 + | 2 + | 3 + | 4 + |).

Third system of music notation, starting at measure 9. It features a treble clef staff with a key signature of one flat (Bb) and a 12/8 time signature. The melody consists of eighth and sixteenth notes. Chord symbols F, Bb, C, and F are placed above the staff. Below the staff is a guitar tablature (TAB) with fret numbers (0, 1, 2, 3, 4) and rhythmic notation (1 e + a | 2 + | 3 e + a | 4 + |).

+

Moanin' style comping

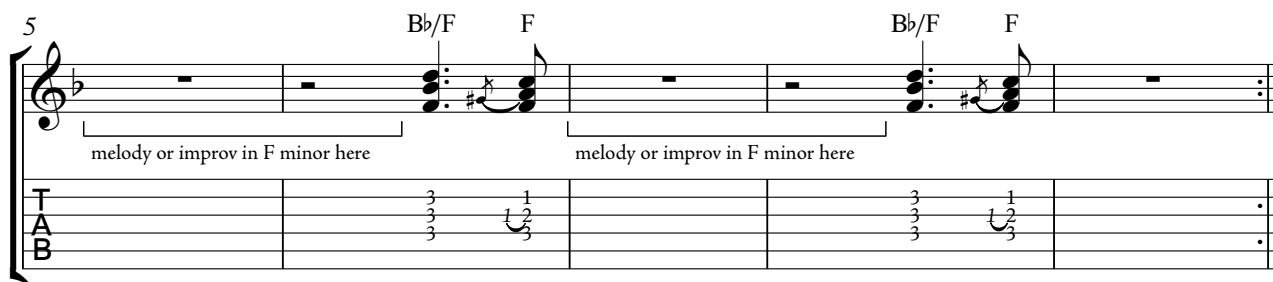
Swing Eighths 



melody or improv in F minor here

melody or improv in F minor here

5



melody or improv in F minor here

melody or improv in F minor here

MUTING

Fretting Hand Muting

muting entire chords to limit duration

This is used to limit the duration of chords, which stops their sustain. Default muting to limit the duration of chords (stop their sustain) should be performed with the fretting hand, so the picking/plucking hand is free to do other things.

First, practice [Louie Louie style](#) and [Slow Ride style](#) for all-fretted muting (no open strings).

Next, practice Get Back intro for muting the barred open “A” chord.

Get Back style intro

Where the “x’s” are shown, the strings are muted.

The diagram illustrates the Get Back intro in 4/4 time, featuring an A major barre and a G-D-I sequence. Above the first A barre, a fretboard diagram shows the first fret with fingers 1, 1, 1, 1 on strings 1-4. Above the G-D-I sequence, two fretboard diagrams are shown: for G major (first fret, fingers 1, 3, 5 on strings 1-3) and for D major (first fret, fingers 1, 1, 2 on strings 1-3). The musical notation shows a series of chords with 'x' marks indicating muted strings. Arrows indicate the picking/plucking hand's direction: down for muted chords and up for chords with sustain. The first bar is repeated three times.

Practice the [Brown-Eyed Girl style](#) intro to practice muting the “G” and “C” chords. Mute the open third and fourth strings as needed with the middle fingers. On the “C” chord, mute the first string as needed with the pad of the first finger. Be careful on the “G” chord to not press on the first two strings as you rotate your hand down to mute the third and fourth strings.

Practice [Wheels style](#) and [Up On Cripple Creek style](#) to practice muting common open string chords.

muting entire chords as a percussive sound

Flake style full muting example

In this example, the chords are fully muted with the fretting fingers, laying one or more fingers flat across the strings so they have no recognizable pitch. Of course, the strings are not pressed to the frets but are muted against your finger(s). Where the “x’s” are shown, the strings are muted.

Diagram illustrating guitar comping patterns for Dm V and F I chords, showing fretboard diagrams, musical notation, and rhythmic notation.

Dm V fretboard diagram (1st fret):

```

  (1) 2 3(4) 5
  1 5 1 b3 5
  
```

F I fretboard diagram (1st fret):

```

  (1) 2 3(4) 5
  1 5 1 3 5 1
  
```

Musical notation for Dm V and F I chords, with rhythmic notation below:

Rhythmic notation for Dm V: 1e+ a 2 e + a 3 e + a 4 e + a

Rhythmic notation for F I: 1e+ a 2 e + a 3 e + a 4 e + a

Bb I fretboard diagram (1st fret):

```

  (1) 3(3) 3
  1 5 1 3
  
```

F I fretboard diagram (1st fret):

```

  (1) 2 3(4) 5
  1 5 1 3 5 1
  
```

Musical notation for Bb I and F I chords, with rhythmic notation below:

Rhythmic notation for Bb I: 3

Rhythmic notation for F I: 3

Practice [Sympathy For The Devil](#), step 4, sounding the mutes ("x").

Stand by Me style full muting example

For the first mute on each chord, still fret the previous chord.

Diagram illustrating guitar comping patterns for G I and Em I chords, showing fretboard diagrams, musical notation, and rhythmic notation.

capo II G I fretboard diagram (2nd fret):

```

  (1) 2 3(4) 5
  1 3 5 1 5 1
  
```

Em I fretboard diagram (1st fret):

```

  (1) 2 3(4) 5
  1 5 1 b3 5 1
  
```

Musical notation for G I and Em I chords, with rhythmic notation below:

Rhythmic notation for G I: 1 2 3 4 5 6 7 8 9 10 11 12

Rhythmic notation for Em I: 1 2 3 4 5 6 7 8 9 10 11 12

C I fretboard diagram (1st fret):

```

  (1) 2 3(4) 5
  1 3 5 1 3
  
```

D7 I fretboard diagram (1st fret):

```

  (1) 2 3(4) 5
  1 5 b7 3
  
```

G I fretboard diagram (1st fret):

```

  (1) 2 3(4) 5
  1 3 5 1 5 1
  
```

Musical notation for C I, D7 I, and G I chords, with rhythmic notation below:

Rhythmic notation for C I: 5

Rhythmic notation for D7 I: 5

Rhythmic notation for G I: 5

When I Come Around style muted bass and sounding mutes

verse

G III (1) 1 5 1 3 5 1 (1) 2 3 (4)

D V (1) 1 5 1 3 3 (3) 3

Em VII (1) 1 5 1 b3 2 3 (4)

C III (1) 1 5 1 3 3 (3) 3

fret hand mute palm mute fret hand mute palm mute (change position during the mute) fret hand mute (change position during the mute) fret hand mute

bridge

A I (1) 1 5 1 3 5 2 3

C III (1) 1 5 1 3 3 (3) 3

A I (1) 1 5 1 3 5 2 3

C III (1) 1 5 1 3 3 (3) 3

all downstrokes

Cold Sweat style half muting example

In this example, the chords are fingered with enough pressure to give a hint of pitch, but not enough to press them to the frets. You could say the chords are “half muted”.

D⁹

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

moderately bright, muted with the fretting hand by not letting the strings touch the frets

C⁷

1 e + a 2 e + a 3 e + a 4 e + a 1 e + a 2 e + a 3 e + a 4 e + a

F⁷

“safety” muting with the thumb and fingers

It is often difficult to consistently strum only the strings intended for a chord. Of course, a strummed chord only includes consecutive strings (like the first through fourth or second through fifth strings), but you will often erroneously strum an adjacent string.

To mute the unwanted adjacent larger strings, use the fingertips and/or thumb of the fretting hand. For the unwanted adjacent smaller strings, mute with the portion of the fingers closer to the hand.

Plucking Hand Muting

limiting duration with the plucking/picking hand

Though the default muting to stop chords should be performed with the fretting hand, you can sometimes mute with the plucking/picking hand. This is practical to use at the end of a phrase before a rest (break) when you want to make sure you are stopping the chord.

For example, in [Summertime Blues style comping](#), the “F” chord that begins a two bar rest period (other than the F chord), could be muted with the plucking/picking hand. This would assure a clean break.

Stir It Up style reggae muting to soften the chord sound

A V

1 3 5 1

D VII

5 1 3

E IX

5 1 3

mute with the edge of the picking hand, very close to the bridge

	5 5 5 5	5 5 5 5	7 7 7 7	9 9 9 9
T
A	6 6 6 6	6 6 6 6	7 7 7 7	9 9 9 9
B	7 7 7 7	7 7 7 7	7 7 7 7	9 9 9 9

LINEAR ARPEGGIOS

Linear arpeggios play up the notes of a chord, then back down, or vice-versa.

I Put A Spell On You style linear arpeggios

verse

p = thumb
i = index
m = middle
a = ring

Em Am Em

p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i

5 Am B7

p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i

9 Em Am

p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i

13 Em B7 Em Am Em

p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i p i m i m i

House of the Rising Sun linear arpeggios

If you need to learn any of these chord fingerings, see [common chord fingerings](#).

The musical score is written in 6/8 time and consists of five systems of two staves each. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef with a key signature of one flat (Bb). The score is divided into measures by bar lines, with measure numbers 1, 7, 13, 19, and 25 indicated at the start of each system. Chord symbols are placed above the measures: Am, C, D, F, Am, E (measures 1-6); Am, E, Am, C, D, F (measures 7-12); Am, C, E, Am, C (measures 13-18); D, F, Am, E, Am, C (measures 19-24); and D, F, Am, E, Am, E, Am (measures 25-30). The bottom staff contains fingerings for the thumb (T), index (A), and bass (B) fingers, with numbers 0-3 indicating fret positions. The score ends with a double bar line and repeat dots in the final measure.

E A D G B E
F C F
B E A
G C F D G
B
A D G C E A
F
B E A D B
C F G C
B E
D G C F A D
E A D G B E
F C F
B E A
G C F D G
B
A D G C E A
F

1 5 1 3 5 1
1 6 b3 b5
1 5 1 3
1 5 1 3
1 5 1 3

G G#o7 D C B

m m m p i m a m i p i m a m i p i a p i a p i m a m i

5 6 5 3 5 4 3 4 5 3 4 4 3 7 7 5 5 4 4 4 4

(0) (0) (4)

3 4

1 3 b7 1 1 5 b7 3 5 1 1 5 1 3 3 #5 1 3 #5

3 E7 A7 D Augmented

p i m a m i p i m a m i p i m a m i a a m i p p p p p i p p

7 6 7 5 7 6 5 6 5 5 7 7 7 7 10 6 6 7 8 9 5 9 8 7 8 9

1 5 1 3 1 3 b7 1 1 5 1 b3 5 1 1 5 1 3 1 3 b7 1 1 5 1 b3 5 1 1 5 1 b3 5 1 1 b7 b3 5 1 3 b7 2 5

6 D F#7 Bm D F#7 Bm Am7 D9

p i m a m i p i m a m i p i m a m i p i m a m i p i a m p i a m

7 7 7 7 8 9 9 8 9 7 7 9 9 7 7 9 5 7 7 7 9 5 5 4 5

7 7 7 7 8 9 9 8 9 7 7 9 9 7 7 9 5 5 4 5

3 4 3 4 3 7 7 5 5 4 4 4 4 7 6 7 7 6 5 6 6 5 5 7 7 7 10 6 6 7 8 9

3 4 7

G G#o7 D C B E7 A7 D Augmented

p i m a m i p i m a m i p i a p i a m m p i m a m i p i m a m i p i m a m i a a m i p p

5 4 4 5 3 4 4 3 7 7 5 5 4 4 4 4 7 6 7 7 6 5 6 6 5 5 7 7 7 10 6 6 7 8 9

3 4 7

Because style linear arpeggios

Diagram 1: C#m IV

(1)			1
		2	
	3(4)		

1 5 1 b3 5

Diagram 2: D#m7b5 IV

		(1)	
(2)	3		
	4		

1 b3 b7 1

Diagram 3: G# IV

(1)			1(1)
		2	
	3(4)		

1 5 1 3 5 1

Diagram 4: A V

(1)			1(1)
		2	
	3(4)		

1 5 1 3 5 1

Diagram 5: C#m IV

(1)			1
		2	
	3(4)		

1 5 1 b3 5

Diagram 6: A7 V

(1)	1		(1)
	2		
	3(1)		
	4		

1 5 b7 3 b7

Diagram 7: A13 V

(1)	2		(1)
	3		
	(1)	4	

1 b7 3 6

Diagram 8: D V

(1)			
		3(3)	

1 5 1 3

Diagram 9: Ddim V

(1)			
	2	3	
		(4)	

1 b5 1 b3

Diagram 10: F# II

(1)			1(1)
		2	
	3(4)		

1 5 1 3 5 1

Diagram 11: G# IV

(1)	1		1(1)
	2		
	3(1)		

1 5 b7 3 1 1

repeat bars 1-10

jazz blues linear arpeggios, version 1

Diagram 1: Diagram 2: Diagram 3:

5

Diagram 4: Diagram 5: Diagram 6:

9

Diagram 7:

Diagram 8:

Four fretboard diagrams for guitar, each showing a 3-note pattern in a 3x3 grid:

- Diagram 1: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, 5.
- Diagram 2: Notes 1, 3, 4 (middle row), 2 (bottom row). Fingering: 1, 3, b7, #9.
- Diagram 3: Notes 2, 3, 3 (top row), 4 (middle row). Fingering: 1, b7, b3, 5.
- Diagram 4: Notes 1, 3, 4 (middle row), 2 (bottom row). Fingering: 1, 3, b7, #9.

Musical notation starting at measure 11, key of Bb major (two flats). Chords: Bb7, G7(#9), Cm7, F7. The notation shows a melodic line with ties and a bass line with fingerings.

jazz blues linear arpeggios, version 2

Two systems of fretboard diagrams and musical notation for jazz blues linear arpeggios, version 2.

System 1 (Measures 13-16):

- Diagram 1: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, 5.
- Diagram 2: Notes 1, 3, 4 (middle row), 2 (bottom row). Fingering: 1, 3, b7, 2.
- Diagram 3: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, 5.
- Diagram 4: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, 6.
- Diagram 5: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, #5.

Measures 13-16: Chords Bb7, Eb9, Bb7, Bb13, Bb7(#5). The notation shows a melodic line with ties and a bass line with fingerings.

System 2 (Measures 17-20):

- Diagram 1: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, 3, b7, 2.
- Diagram 2: Notes 1, 3, 4 (middle row), 2 (bottom row). Fingering: 1, b5, 6, b3.
- Diagram 3: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, 5.
- Diagram 4: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, 5.
- Diagram 5: Notes 1, 2, 3 (top row), 4 (middle row). Fingering: 1, b7, 3, #5.

Measures 17-20: Chords Eb9, Eo7, Bb7, G7, G7(#5). The notation shows a melodic line with ties and a bass line with fingerings.

21

Cm7 Gb9 F9 Cb7(#5)

TAB

23

Bb7 G7(#9) Cm7 F7(#9) Bb7

TAB

gospel blues linear arpeggios

THUMB BASS, INDEX STRUM (or all picked)

While My Guitar style - thumb bass, index strum

Strum the chords all down for more drive, or alternate down-up for a gentler feeling.

The musical score is written in 4/4 time and consists of four systems of music. Each system includes a guitar staff and a corresponding tablature staff. The chords and strumming patterns are as follows:

- System 1 (Measures 1-4):** Am, Am/G, D/F#, F. Strumming: 0 0 0 0, 1 1 1 1, 2 2 2 2, 3 3 3 3.
- System 2 (Measures 5-8):** Am, G, D (1st ending), E, C (2nd ending), E. Strumming: 0 0 0 0, 1 1 1 1, 2 2 2 2, 3 3 3 3.
- System 3 (Measures 9-12):** A, C#m, F#m, C#m. Strumming: 5 5 5 5, 6 6 6 6, 7 7 7 7, 4 4 4 4.
- System 4 (Measures 13-16):** Bm, E. Strumming: 2 2 2 2, 3 3 3 3, 4 4 4 4, 0 0 0 0.

Another Brick in the Wall style thumb bass, index strum

Diagram 1: Dm V (1 5 1 b3)

Diagram 2: G III (1 5 1 3 5 1)

play this bar 14 times play this bar three times

Diagram 1: Dm X (b3 5 1)

Diagram 2: C VIII (3 5 1)

Diagram 3: Dm X (b3 5 1)

Diagram 4: C VIII (3 5 1)

Diagram 5: G VII (5 1 3)

Diagram 6: F V (5 1 3)

Diagram 1: F I (1 5 1 3 5 1)

Diagram 2: C III (1 5 1 3)

Diagram 3: Dm V (1 5 1 b3)

Diagram 1: F (1 5 1 3 5 1)

Diagram 2: C (1 5 1 3)

Diagram 3: Dm (1 5 1 b3)

Count on Me style thumb bass, index strum

The musical score is written in 4/4 time and consists of five systems of music. Each system includes a guitar staff with chords and a bass staff with fingerings. The chords are C, Em, Am, G, F, Dm, and G. The bass line is a simple, rhythmic pattern of eighth notes.

System 1: Chord C. Bass line: 0 0 0 0 | 0 0 0 0. Fingering: 3 2 3 2 | 3 2 3 2.

System 2: Chords C, Em, Am, G, F. Bass line: 0 0 0 0 | 0 0 0 0 | 0 0 3 3 | 1 2 1 2. Fingering: 3 3 2 3 | 0 0 0 0 | 0 0 3 3 | 3 3 3 3.

System 3: Chords Dm, Em, F, G. Bass line: 1 1 1 1 | 0 0 0 0 | 1 1 1 1 | 3 0 0 0. Fingering: 5 5 5 5 | 2 0 2 0 | 3 3 3 3 | 0 2 0 2.

System 4: Chords C, Em, Am, G, F. Bass line: 0 0 0 0 | 0 0 0 0 | 0 0 3 3 | 1 2 1 2. Fingering: 3 3 3 3 | 0 0 0 0 | 0 0 3 3 | 3 3 3 3.

System 5: Chords C, Em, Am, G, F, G. Bass line: 0 0 0 0 | 0 0 0 0 | 0 0 3 3 | 1 2 1 2. Fingering: 3 3 3 3 | 0 0 0 0 | 0 0 3 3 | 3 3 3 3.

I Saw Her Standing There style picked bass and strum

verse

verse

E7 A7 E7

E7 B7

E7 E7/G# A7 C7

E7 B7 E7

bridge

bridge

B⁶ A⁶

ending

repeat verse

E⁷ B⁷ A E E⁷

Just the Way You Are style thumb bass, index strum

Capo V

C I

Am7 I

Fma7 I

C I

5

1 2 e + a 3 e + a 4 1 2 e + a 3 e + a 4 1 2 e + a 3 e + a 4 1 2 e + a 3 e + a 4

T A B

Can't Buy Me Love thumb bass, index strum

Swing Eighths $\text{♪} = \text{♪}^3 \text{♪}$

intro

Em Am Em Am Dm G¹³

verse

7 C⁷ 1 3 b7 1 5 3 b7 1

11 F⁷ 5 1 3 b7 C⁷ 1 3 b7 1 5 3 b7 1

15 G⁹ 1 3 b7 F⁷ 5 1 3 b7 C⁷ 1 3 b7 1 5 3 b7 1

second fret

fourth fret

The score is written for guitar and bass. The guitar part is in treble clef, and the bass part is in bass clef. The key signature has one flat (Bb). The tempo/style is 'Swing Eighths'. The score is divided into an 'intro' and a 'verse'. The intro consists of two measures of Em and Am chords, followed by two measures of Em and Am, and then two measures of Dm and G13. The verse starts at measure 7 with a C7 chord, followed by a series of eighth notes. Measure 11 introduces the F7 chord, and measure 15 introduces the G9 chord. Chord diagrams are provided for each chord, showing fingerings for the thumb, index, and middle fingers. Fret numbers are indicated for the bass line.

chorus

19 Em Am C7

23 Em Am Dm G13

Help! style thumb bass, index strum

Bm G

E A9 A13(#11) G7/A A9 A

System 1: A, C#m

System 2: F#m, D, G, A

System 3: Bm, Bm/A

System 4: G, G/F#

System 5: E

System 6: A⁹, A¹³(#11), G⁷/A, A⁹, 1. A

System 7: 2. F#m, A⁶

I Shot the Sheriff style thumb bass, index strum

chorus

1 5 1 b3 5 1

1 e + a 2e+ a 3e+ a 4 e +a

1 5 1 b3 5

1 e + a 2e+ a 3e+ a 4 e +a

1 5 1 b3 5

1 e + a 2e+ a 3e+ a 4 e +a

1 5 1 b3 5

1 e + a 2e+ a 3e+ a 4 e +a

TAB

thumb-strum the chords in the bass

verse

5

E^b VI

Dm V

Gm III

(theme on this rhythm)

1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a

1 2 3 4

TAB

Demons style thumb bass, index strum

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of one sharp (F#), and a bass part with a bass clef. The guitar part features a series of chords: D, A, Bm, G, and Gmaj7. Above the guitar staff, five chord diagrams are provided, each with a circled number indicating a specific fretting technique. The bass part includes a tablature section with numbers 0, 2, 3, 4, and 5, and a series of chords: D, A, Bm, G, and Gmaj7. The score is presented in a clean, black-and-white format, suitable for a music book or a digital score display.

THUMB BASS, FINGERS PLUCK (AS GROUP)

Pairs of eighth bass notes on the same string can be plucked down-up.

Coming Home Baby style thumb bass, fingers pluck

Swing Eighths

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Girl From Ipanema style thumb bass, fingers pluck

E A D G B E
 F C F
 B E A
 G C F D G
 B
 A D G C E A
 F
 B E A D B
 C F G C
 B E
 D G C F A D
 E A D G B E
 F C F
 B E A
 G C F D G
 B
 A D G C E A
 F

6/9(5 bass) 9(5 bass) m9(5 bass) 7#9(5 bass) ma7 m9 9 no root m7 7b5

guitar and vocal only

Db%9(5 bass)
 5 Db%9(5 bass) Eb9(5 bass)
 9 Ebm9(5 bass) D7(#9)(5 bass) Db%9(5 bass) D7(#9)(5 bass)

full band

A 13 Db%9(5 bass) Eb9(5 bass)
 17 Ebm9(5 bass) Ab7(b5) Db%9 D7(#9) Db%9
 22 Dmaj9 013720 G13 10b7360
 26 Dm9 01b3b720 Bb9 03b7250
 30 Ebm9 01b3b720 Cb9 03b7250
 34 Fm9 01b3b720 Bb7(b5) 10b73b50 Ebm7 01b3b720 Ab7(b5) 10b73b50
 38 more lively rhythm

repeat bars 13-20 twice (end with bars 11, 12, 11, 12, I6/9)

The Way You Make Me Feel style thumb bass, fingers pluck

Capo I

verse

play these two bars four times

5

9

chorus

13

play these two bars four times

BASS, MID, TOP (PIANO STYLE)

This imitates simple pop piano accompaniments that sequence:

1. a bass note with the piano left hand, played with thumb on guitar
2. a mid-range note with the piano right hand (usually the lower note in a triad), plucked with the index finger on guitar.
3. the remaining note or two in a three-note chord with the piano right hand, plucked with the middle or middle and ring fingers on guitar.
4. a mid-range note with the piano right hand (usually the lower note in a triad), plucked with the index finger on guitar.

Freebird style bass, mid, top

The musical notation is for a piece in G major, 4/4 time. It consists of two systems of music. The first system covers measures 1-4, and the second system covers measures 5-8. Each system includes a guitar staff with a treble clef and a key signature of one sharp (F#), a bass staff with a bass clef, and a tablature staff. Above the guitar staff are four chord diagrams for G, D/F#, Em, and F. Above the bass staff are three chord diagrams for F, C, and D. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, as well as guitar-specific symbols like '3' for triplets and '0' for open strings.

Hey Jude Style Bass, Mid, Top

This guitar solo is written in G major (one sharp) and 4/4 time. It consists of 12 measures, divided into four systems of three measures each. The solo begins with a G major chord and a triplet of eighth notes. The first system includes G, D, and D7(sus4) chords. The second system features C, G, D, G, and G7 chords. The third system includes C, C/B, C/A, C/G, D7/F#, G, and G7 chords. The fourth system includes C, C/B, C/A, C/G, D7/F#, G, and G7 chords. The solo concludes with a G major chord and a triplet of eighth notes. The TAB notation includes various techniques such as triplets, bends, and slurs.

Black style bass, mid, top

p = thumb
i = index
m = middle
a = ring

piano style jazz blues

Chord progression for measures 1-4:

Measures 1-4: Bb^7 Eb^9 $E^{\circ 7}$ Bb^7

Tablature (T, A, B strings):

Measure	T	A	B
1	6 6 8 8 8	6 7 6 9 9 8	6 6 8
2	6 6 6 6 6 6	6 6 6 6 6 6	6 6 6 7
3	6 6 8 8 8	6 7 6 9 9 8	6 6 8
4	6 6 8 8 7	6 7 6 9 9 7	6 6 8 7

Chord progression for measures 5-8:

Measures 5-8: Eb^9 Eb^9 $E^{\circ 7}$ Bb^7 $G^7(\#9)$ D^b13

Tablature (T, A, B strings):

Measure	T	A	B
5	6 6 6	6 6 6	6 6 6 6
6	6 6 6 6 6 6	6 6 6 6 6 6	6 6 6 7
7	6 6 8 8 8	6 7 6 9 9 8	6 6 8
8	11 11 11	10 10 10	9 10 9

Chord progression for measures 9-12:

Measures 9-12: Cm^7 $F^7(sus4)$ C^b13 Bb^7 $G^7(\#9)$ D^b13 Cm^7 $F^7(sus4)$

Tablature (T, A, B strings):

Measure	T	A	B
9	6 6 6	4 3 6 4	3 3 3
10	6 6 6 9	4 5 4 4 8	3 5 5 7
11	6 6 6	6 7 6 4	6 6 3 3
12	11 11 11	8 10 8	8 8 8

PATTERNED ARPEGGIOS (FINGERPICKING)

Playing the notes of held chords one or two notes at a time is the basis of “Travis fingerpicking”, “Piedmont Blues” (also called “East Coast Blues”).

Travis fingerpicking is named after Merle Travis. Piedmont blues is more African American in origin refers to the Piedmont plateau region of the Appalachian, on the East Coast from Virginia to Georgia. The style expanded geographically to most of the Appalachians mountains.

In these styles, a bass note is generally played on every beat. Occasionally, two or more notes are played together. These styles are an evolution of Ragtime style and are more regular in their patterns than Ragtime.

Dirty Paws style fingerpicking

Capo III

Am C F

1 + 2 + 3 + 4 + 1e + a 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1e + a 2 + 3 + 4 +

T A B

Little Black Submarines style fingerpicking

intro

Am

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

p m i P p i p m p i p i 4 + m

T A B

verse

Am G D A

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB

Am G A

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB

chorus

Am G D A G/B

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB

C D A 1. 2. A G/B

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB

C D A

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB

First system of Travis fingerpicking exercises. The system consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature, and a guitar tablature staff below it. The tablature staff has six lines labeled T (Treble), A (Acoustic), and B (Bass). The first staff has four measures of music, each with a chord symbol above it: Am, G, D, and A. The second staff has four measures of music, each with a chord symbol above it: Am, G, A, and A. The tablature staff shows the fingerings for each measure, with numbers 0-3 and arrows indicating the direction of the pick. The first staff has a 7-measure rest in the second measure, and the second staff has a 7-measure rest in the second measure.

Second system of Travis fingerpicking exercises. The system consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature, and a guitar tablature staff below it. The tablature staff has six lines labeled T (Treble), A (Acoustic), and B (Bass). The first staff has four measures of music, each with a chord symbol above it: Am, G, A, and A. The second staff has four measures of music, each with a chord symbol above it: Am, G, A, and A. The tablature staff shows the fingerings for each measure, with numbers 0-3 and arrows indicating the direction of the pick. The first staff has a 7-measure rest in the second measure, and the second staff has a 7-measure rest in the second measure.

Travis Fingerpicking Exercises

Travis exercise 1

First system of Travis exercise 1. The system consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature, and a guitar tablature staff below it. The tablature staff has six lines labeled T (Treble), A (Acoustic), and B (Bass). The first staff has four measures of music, each with a chord symbol above it: C, G7, C, and G7. The second staff has four measures of music, each with a chord symbol above it: C, G7, C, and G7. The tablature staff shows the fingerings for each measure, with numbers 0-3 and arrows indicating the direction of the pick. The first staff has a 7-measure rest in the second measure, and the second staff has a 7-measure rest in the second measure.

Second system of Travis exercise 1. The system consists of two staves: a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature, and a guitar tablature staff below it. The tablature staff has six lines labeled T (Treble), A (Acoustic), and B (Bass). The first staff has four measures of music, each with a chord symbol above it: Fma7, E, Fma7, and E. The second staff has four measures of music, each with a chord symbol above it: Fma7, E, Fma7, and E. The tablature staff shows the fingerings for each measure, with numbers 0-3 and arrows indicating the direction of the pick. The first staff has a 7-measure rest in the second measure, and the second staff has a 7-measure rest in the second measure.

9 Am G C

T 1 0 1 1 0 1 2 1 0 1 0 3 0 0 3 0 0 3 0 0 3 0 0 1 0 1 0 1 0

A 2 2 2 2 2 0

B 0 0 0 0 0 3 2 0 3 3 2 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Travis exercise 2

15 C G⁷

T 0 1 0 1 0 1 0 0 1 0 1 0 0 1 0 0 1 0 1 0 1 0 0 0 1 0 0 1

A 3 2 0 2 3 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3

19 Fma⁷ E

T 2 1 0 1 2 1 0 2 1 0 1 0 0 0 1 0 0 1 0 0 0 0 0 0 0 0

A 2 3 2 3 2 3 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

B 1 1 1 1 1 1 0

23 Am G C C

T 1 0 1 1 0 2 1 0 1 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 2 2 2 2 2 0

B 0 0 0 0 0 3 2 0 3 3 2 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Travis exercise 3

29 C G⁷

T 0 1 0 1 0 1 | 0 1 0 1 0 1 | 0 0 1 0 0 0 | 0 0 1 0 0 0

A 0 2 0 2 | 0 2 0 2 | 0 0 0 0 | 0 0 0 0

B 3 3 | 3 3 | 3 3 | 3 3

33 F^{ma}7 E

T 2 1 0 1 2 1 | 2 1 0 1 2 1 | 1 0 0 0 1 0 | 1 0 0 0 1 0

A 2 3 2 3 | 2 3 2 3 | 2 1 2 | 1 2 1 2

B 1 1 | 1 1 | 0 0 | 0 0

37 A^m G G

T 2 1 0 1 2 1 | 2 1 0 1 2 1 | 0 0 3 0 0 0 | 0 0 3 0 0 0

A 2 2 2 2 | 2 2 2 2 | 0 0 0 0 | 0 0 0 0

B 0 0 | 0 0 | 3 3 | 3 3

41 C C

T 0 1 0 1 0 1 | 0 1 0 1

A 0 2 0 2 | 0 2 0

B 3 3 | 3 3

Secondary Dominant Patterned Arpeggio Exercises

In these valuable exercises, every second chord (E7/B, C7, A7, the seventh chords) establishes the temporary key of the chord that follows it. Songs commonly move to a temporary key in the course of the song. Each of these dominant seventh chords (E7) "setup" the movement to the new key creating a familiar two chord cadence from setup chord (E7) to target chord (Am).

secondary dominant exercise 1

The exercises are organized into four systems, each with a treble staff, a bass staff, and a series of arpeggio diagrams above the staff. The diagrams are 5x5 grids with numbers 1-5 and accidentals indicating fingerings and notes.

System 1: C, E7/B, Am, C7

System 2: F, A7, Dm, F7

System 3: Bb, D7, G, B7

System 4: Em, G7, C, G7, C

secondary dominant exercise 2

System 1: C⁶, E⁷/B, Am⁷, C⁷

System 2: Fmaj⁷, A⁷(b⁹), Dm⁷, F⁷

System 3: B^bmaj⁷, D⁷(b⁹), G⁷, B⁷

System 4: Em⁷, G⁷, Cmaj⁷, C⁷

System 5: Fmaj⁷, A⁷/E, Dm⁷, F⁷

System 6: B^bmaj⁷, D⁷(b⁹), Gm⁷, B^b7

First system chords: $E\flat\text{maj}7$, $G7(b9)$, $C7$, $E7(b9)$

Second system chords: $A\text{m}7$, $C7$, $F\text{maj}7$, $G7$

Kansas style patterned arpeggios

First system chords: C , $C\text{maj}7$, $C(\text{add}9)$, $C\text{maj}7$

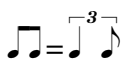
Second system chords: $A(\text{sus}2)$, $A(\text{sus}4)$, $A\text{m}$, $A(\text{sus}2)$

BLUES COMPING

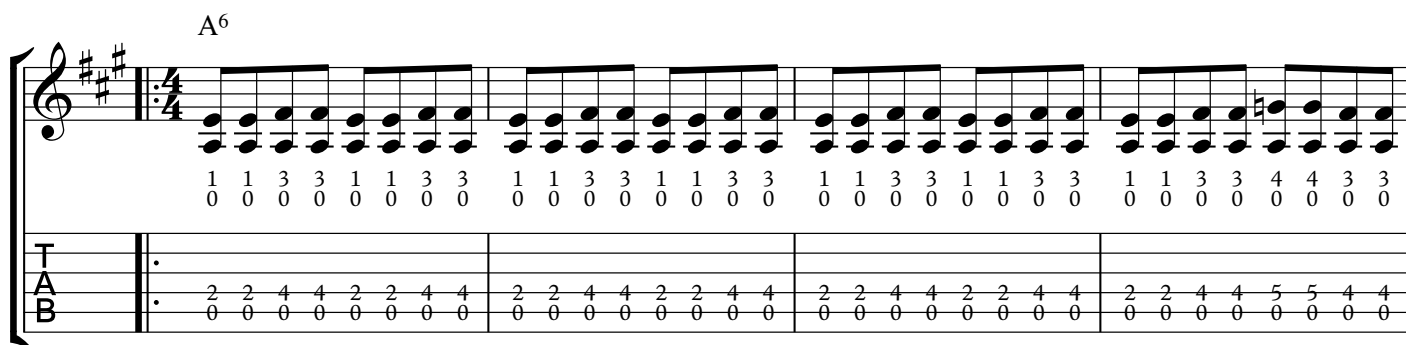
Alternate Fifth and Sixth

Alternating the fifth to the sixth in a chord was first established in blues piano, then copied to the guitar. If you've heard much blues, you'll find it very familiar.

Five To Six Open Position Blues

Swing Eighths 

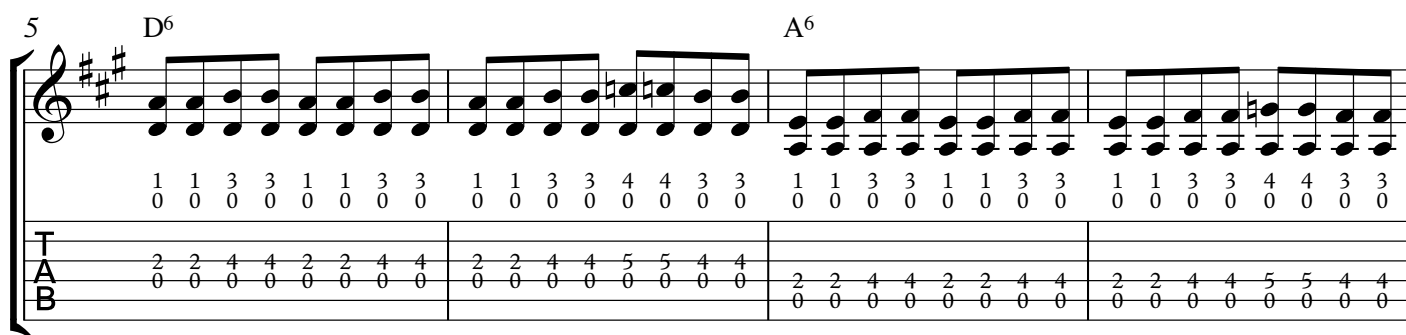
A⁶



1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 4 4 3 3
0 0

T
A
B
2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 5 5 4 4
0 0

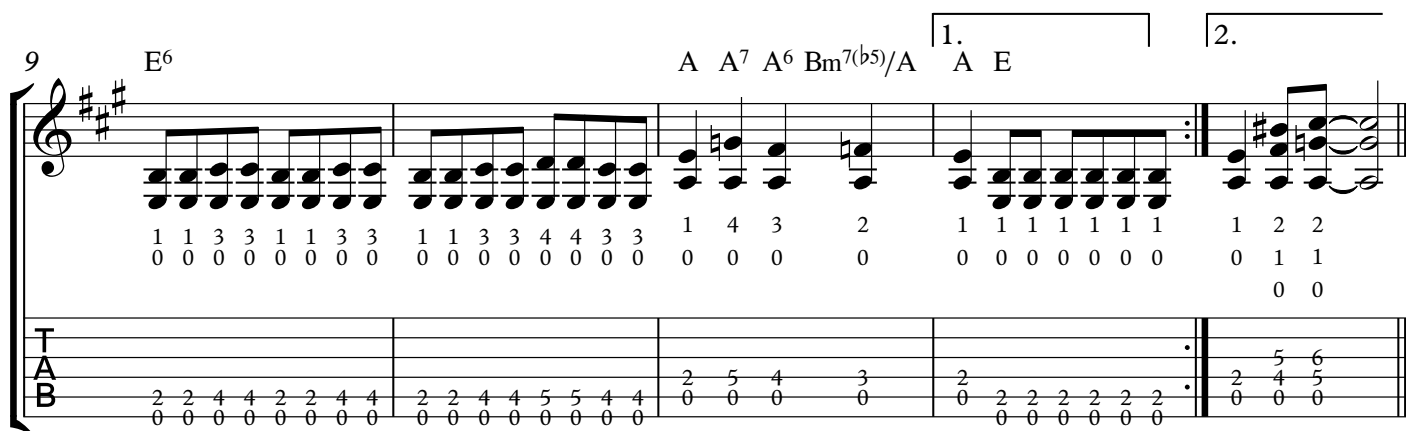
5 **D⁶** **A⁶**



1 1 3 3 1 1 3 3 1 1 3 3 4 4 3 3 1 1 3 3 1 1 3 3 4 4 3 3
0 0

T
A
B
2 2 4 4 2 2 4 4 2 2 4 4 5 5 4 4 2 2 4 4 2 2 4 4 2 2 4 4
0 0

9 **E⁶** **A A⁷ A⁶ Bm^{7(b5)}/A** **1. A E** **2.**



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

T
A
B
2 2 4 4 2 2 4 4 2 2 4 4 5 5 4 4 2 5 4 3 2 2 2 2 2 2 2 2 5 6
0 2 4 5
0 0

Crossroads style alternate fifth and sixth

open position

"Push" the beginning of every second bar (as written), by playing on the "and (+) of 4" before it and sustaining on to the first beat,

Diagram showing musical notation for the "open position" exercise, measures 1 through 8. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The exercise is divided into four measures, each with a specific chord indicated above the staff: A, D, A, and A. The notation includes a "Push" instruction: "Push" the beginning of every second bar (as written), by playing on the "and (+) of 4" before it and sustaining on to the first beat.

Measure 1: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 2 0 2 0 4 2 2 0 2 0 4 2.

Measure 2: Chord D. Fingering: 1 + 2 + 3 + 4 +. TAB: 2 0 4 2 2 0 2 0 4 2.

Measure 3: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 2 0 2 0 4 2 2 0 2 0 4 2.

Measure 4: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 2 0 4 2 2 0 2 0 4 2.

E form

"Push" the beginning of every second bar (as written), by playing on the "and (+) of 4" before it and sustaining on to the first beat,

Diagram showing musical notation for the "E form" exercise, measures 13 through 20. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The exercise is divided into four measures, each with a specific chord indicated above the staff: A, D, A, and A. The notation includes a "Push" instruction: "Push" the beginning of every second bar (as written), by playing on the "and (+) of 4" before it and sustaining on to the first beat.

Measure 13: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 7 9 7 7 7 9 7.

Measure 14: Chord D. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 9 7 7 7 9 7.

Measure 15: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 7 9 7 7 7 9 7.

Measure 16: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 9 7 7 7 9 7.

Measure 17: Chord D. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 9 7 7 7 9 7.

Measure 18: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 7 9 7 7 7 9 7.

Measure 19: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 9 7 7 7 9 7.

Measure 20: Chord A. Fingering: 1 + 2 + 3 + 4 +. TAB: 7 9 7 7 7 9 7.

D form

25

T	10	10	10	10	7	8	7	8	10	10	10	10	10	10	10
A	7	7	7	7	7	9	7	9	7	7	7	7	7	7	7
B	7	7	9	7	7	9	10	10	10	10	10	10	10	10	10

29

T	7	8	7	8	7	8	10	8	10	10	10	10	10	10	10
A	7	7	7	7	7	9	10	9	9	9	9	9	9	9	9
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

33

T	9	10	9	10	7	8	7	8	10	10	10	10	10	10	10
A	9	11	9	11	7	9	7	9	9	9	9	9	9	9	9
B	12	12	12	12	12	10	10	10	10	10	10	10	10	10	10

C form

37

T	10	10	10	10	10	12	10	12	10	10	10	10	10	10	10
A	9	11	9	11	12	12	12	12	11	11	11	11	11	11	11
B	12	12	12	12	9	10	9	10	12	12	12	12	12	12	12

41

T	10	12	10	12	10	12	13	12	10	10	10	10	10	10	10
A	12	12	12	12	12	12	12	12	11	11	11	11	11	11	11
B	9	10	9	10	9	10	12	10	12	12	12	12	12	12	12

45

T	9	10	9	10	10	12	10	12	10	10	10	10	10	10	10
A	9	9	9	9	12	12	12	12	9	11	9	11	9	11	11
B	12	12	12	12	9	10	9	10	12	12	12	12	12	12	12

Communication Breakdown style alternate fifth and sixth

E D A D

play these four bars four times

3 A A⁶ A A⁶ A A⁶ A A⁶ A A⁶ A A⁶ A A⁶ A A⁶ A A⁶ A A⁶

7 B B⁶ B B⁶ B B⁶ B B⁶ B B⁶ B B⁶ B B⁶ B B⁶ B B⁶ B B⁶

repeat the first two bars four times and end on "E"

The notation includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The first section shows a sequence of chords: E, D, A, D. Below the guitar staff, there are three systems of fret numbers for the T, A, and B strings. The first system is for the E chord, the second for the D chord, and the third for the A chord. The fret numbers are: E (T: 9, A: 9, B: 7), D (T: 9, A: 7, B: 5), A (T: 5, A: 6, B: 7), and D (T: 7, A: 7, B: 5). The second system shows a sequence of eighth-note patterns for the T, A, and B strings, with fret numbers and rhythmic markings (1 + 2 + 3 + 4 +).

Rock And Roll Blues style alternate fifth and sixth comping

A D A

1/4 1/2 1/4 1/2

5 D A

1/4 1/2 1/4 1/2

The notation includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The first section shows a sequence of chords: A, D, A. Below the guitar staff, there are three systems of fret numbers for the T, A, and B strings. The first system is for the A chord, the second for the D chord, and the third for the A chord. The fret numbers are: A (T: 2, A: 2, B: 0), D (T: 2, A: 4, B: 0), and A (T: 2, A: 2, B: 0). The second system shows a sequence of eighth-note patterns for the T, A, and B strings, with fret numbers and rhythmic markings (1/4, 1/2, 1/4, 1/2).

9 E D A

TAB: 9 9 11 9 9 9 11 7 | 7 9 7 7 7 9 7 | 2 2 3 2 5 2 4 3

Stevie's Shuffle style alternate fifth and sixth comping

Swing Eighths

A⁷

TAB: 2 2 3 4 2 2 4 2 | 2 5 2 4 2 3 4 | 2 2 3 4 2 2 4 2 | 2 5 2 4 2 3 4

5 D⁷ A⁷

TAB: 2 2 3 4 2 2 4 2 | 2 5 2 4 2 3 4 | 2 2 3 4 2 2 4 2 | 2 5 2 4 2 3 4

9 E⁷ D⁷ A D A E

TAB: 2 2 3 4 2 2 4 2 | 2 5 2 4 2 3 4 | 2 2 3 4 2 2 4 2 | 2 5 2 4 2 3 4 | 2 2 3 4 2 2 4 2 | 2 5 2 4 2 3 4

Red House style alternate fifth and sixth

Swing Eighth $\text{♩} = \text{♩}^3$

B⁶ B⁷ B⁶ E⁷ B⁶ B⁷ B⁶

5 E⁷ B⁶

9 1. F^{#6} E⁷ B⁶ B⁶ 3

13 F^{#6} E⁷ B B⁹/D[#] E⁹ E⁷ F^{#9} C¹³ B¹³

Hideaway style comping in E**Swing Eighths**

E⁷

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

T 5 3 5 3 (3)
A 6 4 6 4 (4)
B 2 6 4 6 4 2 6 4 6 4 (4)

5 **A⁷** **E⁷**

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

T 7 5 7 5 (5)
A 6 4 6 4 (4)
B 2 7 5 7 5 2 6 4 6 4 (4)

9 **B⁷** **A⁷** **E⁷** **A⁷** **E⁷** **B⁷(#9)**

1 trip let 2 trip let 3 trip let 4 trip let 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

T 7 7 7 7 7 7 7 7 7 7 7 7 8 5 3 (3)
A 8 8 8 8 8 8 8 8 8 8 8 8 6 7 2 (2)
B 7 7 7 7 7 7 7 7 7 7 7 7 7 6 5 4 2 1 (1)

Straight Eighths

13 **E⁷** **A⁷** **A⁷°** **B⁷** **F⁹** **E⁹**

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

T 7 7 6 6 3 3 8 7
A 6 7 5 5 5 5 8 7
B 7 7 7 7 4 4 8 7

Rockabilly Shuffle In G

Swing Eighths

Sheet music for "Rockabilly Shuffle In G" in 4/4 time, featuring a Swing Eighths feel. The key signature is one sharp (F#), and the tempo/style is Rockabilly Shuffle.

The music is written for a guitar (G) and a bass (B) part, with a treble (T) part indicated by a bracket. The notation includes chords, melodic lines, and fingerings.

First System (Measures 1-4): Chord: G⁶. The guitar part features a melodic line with eighth notes. The bass part provides a steady eighth-note accompaniment.

Second System (Measures 5-8): Chords: C⁶, C⁹, C⁶, C⁹, C⁶, G⁶. The guitar part continues with a melodic line. The bass part includes a double bar line in measure 6.

Third System (Measures 9-12): Chords: D⁶, D⁹, C⁶, C⁶, G⁶, D7(#9). The guitar part continues with a melodic line. The bass part includes a double bar line in measure 10.

Fourth System (Measures 13-14): Chord: G⁶. The guitar part continues with a melodic line. The bass part includes a double bar line in measure 13.

Locate the chords with the fretboard letters and the beginning of the chord name.

[illegible]

open E A D G B E

F B E A C F

III G C F D G

V A D G C E A

VII B E A D B

IX C F G C B E

D G C F A D

XII E A D G B E

1 3 b7

1 b7 3

1 3 b7

C⁷ F⁷ C⁷

1 2 3

1 6 b3

1 3 b7

1 b7 3

F⁷ F^{#o7} C⁷ A⁷

1 3 b7

1 b7 3

1 3 b7

1 b7 3

1 b3 b7

1 b7 3

1 3 b7

1 b7 3

1 3 b7

Dm⁷ G⁷ C⁷ A⁷ Dm⁷ G⁷ C⁷

Jazz Blues In Bb, E form #1

Locate the chords with the fretboard letters and the beginning of the chord name.

open E A D G B E
F C F
B E A
III G C F D G
B
V A D G C E A
F
VII B E A D B
C F G C
IX B E
D G C F A D
XII E A D G B E

1 2 3 4
3 b7 2 5
Bb⁹

1 2 3 4
1 3 b7 2
Eb⁹

1 2 3 4
3 b7 2 5
Bb⁹

1 2 3 4
1 3 b7 2
Eb⁹

1 2 3 4
1 b5 6 b3
E^{o7}

1 2 3 4
1 5 b7 3 5
Bb⁷

1 2 3 4
1 3 b7 #9
G^{7(#9)}

2 3 3 3
1 b7 b3 5
Cm⁷

1 2 3 4
1 3 b7 2
F⁹

1 2 3 4
1 5 b7 3 5
Bb⁷

1 2 3 4
1 3 b7 #9
G^{7(#9)}

2 3 3 3
1 b7 b3 5
Cm⁷

1 2 3 4
1 3 b7 2
F⁹

1 2 3 4
3 b7 2 5
Bb⁹

9 Cm⁷ F⁹ Bb⁷ G^{7(#9)} Cm⁷ F⁹ Bb⁹

Jazz Blues In Bb, E form #2

open E A D G B E
F C F
B E A
III G C F D G
B
V A D G C E A
F
VII B E A D B
C F G C
IX B E
D G C F A D
XII E A D G B E

1 2 3 4
5 1 3 6
Bb⁶

1 2 3 4
1 5 b7 3
Eb⁷

1 2 3 4
5 1 3 6
Bb⁶

1 2 3 4
1 b7 3 6
Bb¹³

1 2 3 4
1 5 b7 3
Eb⁷

1 2 3 4
1 b5 6 b3
E^{o7}

1 2 3 4
5 1 3 6
Bb⁶

1 2 3 4
b7 3 6 1
G¹³

1 2 3 4
b3 b7 1 5
Cm⁷

1 2 3 4
1 3 b7 2
F⁹

1 2 3 4
5 1 3 6
Bb⁶

1 2 3 4
b7 3 6 1
G¹³

1 2 3 4
b3 b7 1 5
Cm⁷

1 2 3 4
1 3 b7 2
F⁹

1 2 3 4
5 1 3 6
Bb⁶

9 Cm⁷ F⁹ Bb⁶ G¹³ Cm⁷ F⁹ Bb⁶

Jazz Blues In F, A form

open E A D G B E
F C F
B E A
III G C F D G
V A D G C E A
VII B E A D B
IX C F G C
D G C F A D
XII E A D G B E

1 3 4
(2) 3 4
1 3 b7 2
F⁹

1 3 4
2 (3) 4
5 1 3 6
B^b6

1 3 4
(2) 3 4
1 3 b7 2
F⁹

1 3 4
2 (3) 4
5 1 3 6
B^b7

(1) 1 1
2 (3) 4
b5 1 b3 6
B^o7

(1) 1 1
3 (4)
1 5 b7 3
F⁷

(1) 1 1
2 3 4
3 b7 b2 5
D7(b9)

1 3 4
(2) 3 4
1 b3 b7 b3
Gm⁷

(1) 2 3 4
(1) 3 4
1 b7 3 6
C¹³

(1) 1 1
3 (4)
1 5 b7 3
F⁷

(1) 1 1
2 3 4
3 b7 b2 5
D7(b9)

(1) 1 1
2 3 4
1 b3 b7 b3
Gm⁷

(1) 2 3 4
(1) 3 4
1 b7 3 6
C¹³

1 3 4
(2) 3 4
1 3 b7 2
F⁹

9 Gm⁷ C¹³ F⁷ D7(b9) Gm⁷ C¹³ F⁹

Jazz Blues In F, C form

open E A D G B E
F C F
B E A
III G C F D G
V A D G C E A
VII B E A D B
IX C F G C
D G C F A D
XII E A D G B E

1 2 (1)
(3) 4
1 3 b7 1
F⁷

(1) 2 3 4
(1) 3 4
3 b7 2 5
B^b9

1 2 (1)
(3) 4
1 3 b7 1
F⁷

1 2 (1)
(3) 4
b7 3 6 1
F¹³

1 2 3 4
(1) 3 4
3 b7 2 5
B^b9

(1) 1 1
(2) 3 (1)
1 6 b3 b5
B^o7

1 2 (1)
3 4
b7 3 6 1
F¹³

1 2 3 4
(2) 3 (1)
1 3 b7 #9
D7(#9)

1 2 3 4
(1) 2 (1)
b7 b3 5 1
Gm⁷

1 1 1
(2) 3 4
3 b7 2 6
C¹³

1 2 3 4
(2) 3 4
b7 b3 5 1
Gm⁷

1 1 1
(2) 3 4
3 b7 2 6
C¹³

1 2 3 4
(2) 3 4
1 3 b7 2
F⁹

9 Gm⁷ C¹³ F¹³ D7(#9) Gm⁷ C¹³ F⁹

ORNAMENTING OPEN CHORDS

These decorations of open position chords began in Appalachian music and became very prevalent in folk rock music. They then contributed to the development of [Double Stops](#), by moving changing them to movable versions.

C

5 G

9 D

13 A

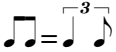
17 Am Dm

The image displays five systems of musical notation for open position chords: C, G, D, A, and Am/Dm. Each system includes a standard musical staff with a treble clef and a guitar TAB below it. The TAB shows fingerings for the Treble (T), Alto (A), and Bass (B) strings. The C major system starts at measure 1. The G major system starts at measure 5. The D major system starts at measure 9. The A major system starts at measure 13. The Am and Dm systems start at measure 17. The notation includes various ornaments such as triplets, grace notes, and slurs, as well as double stops.

OPEN CHORD BASSLINES

Ragtime Bass

Stung Again

Swing Eighths 



1 C G C C7/G F Fm6 C A° G/B

5 C G C C7/G D7/A G13/Ab G F C G7

9 C G C C7/G F Fm6 C A° G/B

13 C G C Bb aug A7 D9 G9 Am7(b5) G7/B C F C G7 1. C C7/G 2. C C7/G

18 F Fm⁶ C. C⁷/G F Fm⁶ C C⁷ B⁷ E

Tablature (T A B):

Measure	1	2	3	4	5	6	7	8	9	10	11	12
1	2	1	2	1	3	1	4	0	1	0	1	3
2	1	1	3	1	3	3	3	2	0	3	2	2
3	1	1	3	1	3	3	1	1	3	1	1	3

22 F Fm⁶ C B^baug A⁷ D⁹ G⁹ A^o G⁷/B C F C G⁷ 3. C C⁷/G

Tablature (T A B):

Measure	1	2	3	4	5	6	7	8	9	10	11	12
1	2	1	2	1	3	1	0	1	2	3	3	0
2	1	1	3	1	3	3	3	1	0	3	0	5
3	1	1	3	1	3	3	3	1	0	3	0	3

F Fm⁶ C B^baug A⁷ D⁹ G⁹ A^o G⁷/B C C⁷

Tablature (T A B):

Measure	1	2	3	4	5	6	7	8	9	10	11	12
1	2	1	2	1	3	1	0	1	2	3	3	0
2	1	1	3	1	3	3	3	1	0	3	0	5
3	1	1	3	1	3	3	3	1	0	3	0	3

Descending Minor Bass

Summer In The City style descending minor bass in seven keys

Cm Cm/B \flat Cm/A Cm/A \flat Cm/G Am Am/G Am/F \sharp Am/F Am/E

TAB: 4 0 4 0 4 0 1 2 1 2 1 2 1 2 1 2

Bm Bm/A Bm/G \sharp Bm/G Bm/F \sharp Dm Dm/C Dm/B Dm/B \flat Dm/A

TAB: 3 4 3 4 3 4 0 1 3 1 3 1 3 1 3 1

Em Em/D Em/C \sharp Em/C Em/B F \sharp m F \sharp m/E F \sharp m/D \sharp F \sharp m/D F \sharp m/C \sharp

TAB: 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

Gm Gm/F Gm/E Gm/E \flat Gm/D

TAB: 5 3 3 3 2 1 3 0

F#m F#m/E F#m/D# F#m/D C# C#/B C#+/A C#/G#

TAB

Gm Gm/F Gm/E Gm/Eb D D/C D+/Bb D/A

TAB

While My Guitar Gently Weeps style descending minor bass in Am

Am Am/G Am/F# Fmaj7 Am G

TAB

1. D E 2. C E

TAB

key of Bm

Bm Bm/A Bm/G# Gmaj7 Bm A

TAB

.	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	0	0	0	0
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	2	2	2	2
2	2	4	4	4	0	0	4	4	4	4	4	4	4	2	2	4	4	4	4	

4 4 3 3

1. E F# 2. D F#

TAB

0	0	0	2	2	2	2	2	2	2	2	2	2	2	2
0	0	0	3	3	3	3	0	0	4	4	4	4	4	4
2	2	2	4	4	4	4	0	0	4	4	4	4	4	4

0 0 2 2 4 4 3 3 2 2 4 4 4 4

key of Cm

Cm Cm/Bb Cm/A Abmaj7 Cm Bb

TAB

.	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	
3	3	1	1	0	0	4	4	3	3	1	1	3	3	3	3	3	3	3	3	

4 4

1. F G 2. Eb G

TAB

1	1	1	1	3	3	3	3	4	4	4	4	3	3	3	3
2	2	2	2	0	0	0	0	6	6	6	6	0	0	0	0
3	3	3	3	0	0	0	0	6	6	6	6	0	0	0	0

1 1 3 3 6 6 3 3

key of F#m

Chord progression for key of F#m: F#m, F#m/E, F#m/D#, Dmaj7, F#m, E.

Tablature for T, A, B strings (first system):

String	Measure 1 (F#m)	Measure 2 (F#m/E)	Measure 3 (F#m/D#)	Measure 4 (Dmaj7)	Measure 5 (F#m)	Measure 6 (E)
T	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	0 0 0 0
A	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	2 2 2 2	0 0 0 0
B	4 4	2 2	1 1	0 0	4 4	2 2

Chord progression for key of F#m (second system): 1. B, C#; 2. A, C#.

Tablature for T, A, B strings (second system):

String	Measure 1 (B)	Measure 2 (C#)	Measure 3 (A)	Measure 4 (C#)
T	4 4 4 4	6 6 6 6	0 0 0 0	2 2 2 2
A	4 4 4 4	6 6 6 6	0 0 0 0	4 4 4 4
B	2 2	4 4	0 0	2 2

key of Gm

Chord progression for key of Gm: Gm, Gm/F, Gm/E, Ebmaj7, Gm, F.

Tablature for T, A, B strings (first system):

String	Measure 1 (Gm)	Measure 2 (Gm/F)	Measure 3 (Gm/E)	Measure 4 (Ebmaj7)	Measure 5 (Gm)	Measure 6 (F)
T	3 3 3 3	3 3 3 3	3 3 3 3	3 3 3 3	3 3 3 3	1 1 1 1
A	3 3 3 3	3 3 3 3	3 3 3 3	3 3 3 3	3 3 3 3	1 1 1 1
B	3 3	1 1	2 2	1 1	3 3	3 3

Chord progression for key of Gm (second system): 1. C, D; 2. Bb, D.

Tablature for T, A, B strings (second system):

String	Measure 1 (C)	Measure 2 (D)	Measure 3 (Bb)	Measure 4 (D)
T	0 0 0 0	2 2 2 2	1 1 1 1	3 3 3 3
A	0 0 0 0	2 2 2 2	1 1 1 1	3 3 3 3
B	3 3	0 0	1 1	3 3

key of Cm

Chord progression: Cm Ab G(sus4) G Cm Cm/Bb Cm/Ab Cm/G

TAB: 4 4 4 4 1 1 1 0 4 4 4 4 4 4 4 4

B: 3 3 3 1 1 4 4 4 3 3 3 3 1 4 3

Time In A Bottle style descending minor bass in Dm

Chord progression: Dm Dm/C# Dm/C Dm/B Em7(b5) A Dm

TAB: 1 1 1 1 1 1 1 3 5 6 8 6 5 2 3 5 8 6 5 1 2 0

B: 2 2 2 2 2 2 2 1 4 0 7 5 4 0 1 4 7 5 4 0

key of Am

Chord progression: Am Am/G# Am/G Am/F# Bm7(b5) E Am

TAB: 1 1 1 1 1 1 1 3 0 1 3 1 0 1 2 0 3 1 0 1 2 0

B: 2 2 2 2 2 2 2 1 4 0 2 0 4 0 1 4 2 0 4

key of Bm

Chord progression: Bm Bm/A# Bm/A Bm/G# C#m7(b5) F# Bm

TAB: 3 3 3 3 3 3 3 0 2 3 5 3 2 3 4 2 5 3 2 3 4 4

B: 4 4 4 4 4 4 4 3 1 2 4 2 1 2 3 1 4 2 1 2

Descending Major Bass

Tears In Heaven style major descending bass in A

Chords: A, E/G#, F#m, A/E, D/F#, A/E, E, A

Chords: A, E/G#, F#m, A/E, D/F#, A/E, E, A/E E7

key of B

Chords: B, F#/A#, G#m, B/F#, E/G#, B/F#, F#, B

Chords: B, F#/A#, G#m, B/F#, E/G#, B/F#, F#, B/F# F#7

key of C

Key of C Comping Design

Chords: C, G/B, Am, C/G, F/A, C/G, G, C

Chords: C, G/B, Am, C/G, F/A, C/G, G, C/G, G⁷

key of D

Key of D Comping Design

Chords: D, A/C[#], Bm, D/A, G/B, D/A, A, D

Chords: D, A/C[#], Bm, D/A, G/B, D/A, A, D/A, A⁷

key of G

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part, both with TAB notation. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in TAB notation, showing fret numbers and string numbers. The score is divided into two systems, each with a guitar staff and a bass staff. The guitar staff includes chord names (G, D/F#, Em, G/D, C/E, G/D, G/D, D, G/D, D7) and a 3-measure rest. The bass staff includes TAB notation for the guitar part, showing fret numbers and string numbers. The score is for a guitar and bass duo, with the guitar part in standard notation and the bass part in TAB notation.

Ascending Minor Bass

James Bond style ascending minor bassline in seven keys

Am **Bm**

1 1 1 1 2 2 1 2
3 3 3 3 4 4 4 4
0 2 T 2 T 2 T 2 1 3 1 3 2 3 1 3

TAB: 1 1 1 1 3 3 3 3
2 2 2 2 4 4 4 4
0 1 2 1 2 3 4 3

Cm **Dm**

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

TAB: 4 4 4 4 1 1 1 1
0 0 0 0 3 3 3 3
3 4 0 4 0 1 2 1

barré five strings, tilt the fingertip away for the first bass note

Em **F#m**

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

TAB: 0 0 0 0 2 2 2 2
0 0 0 0 2 2 2 2
2 3 4 3 4 0 1 0

Gm

3 3 2 3
3 3 2 3
0 3 1 3 1 2 1 3

TAB: 3 3 3 3
3 3 3 3
0 1 2 1

barré 3 strings

HARMONIZED AND WALKING BASS

With a Little Help from My Friends harmonized bass

Swing
Eighths

verse

E VII B/D# IX F#m/C# IX F#m II F#m IX B VII E VII

5 E B/D# F#m/C# F#m F#m B E

chorus

9

11

bridge

C#m IX F# IX E VII D V A/C# VII

See also [Triad Bass Harmonization](#) and [Jazz Bass Harmonization](#).

CLOSE-VOICED TRIADS

In comping, three-note close-voice triads are effective in making a concise chord sound that is easy to hear in an arrangement. A progression of close-voiced triads can be used with a constant pedal point bass note (see [Pedal Point Progression](#)).

See the [Close-Voiced Three-Note Triads](#) section of [Full-Fretboard Chord Tones](#). See also [Fingering Common Chords/Three-Note Chords](#).

OPEN-VOICED TRIADS

As with close-voiced triads, three-note open-voice triads are effective in making a concise chord sound that is easy to hear in an arrangement and they span a wider range of pitch, sounding "big".

See the [Open-Voiced Three-Note Triads](#) section of [Full-Fretboard Chord Tones](#). See also [Fingering Common Chords/Three-Note Chords](#).

VOICE LEADING AND CADENCES

See the chapter [Voice Leading](#).

PEDAL POINT PROGRESSION AND CLUSTER PLAYING

See the chapter on [Pedal Point Progression](#) and the section on [Modal Triad Improv And Cluster Playing](#).

Keeping Time

A large, light gray graphic in the background consisting of a tall, solid vertical rectangle (the 'T') and a large, rounded number '8' with a white circular hole in its center (the '8').

- **Multiple Perspectives**
- **Meter Your Time**
- **Keep the Meter Running**
- **Count, Vocalize, Hear**
- **Sing the Part**
- **Build Memories of Rhythms**

When James Earl Jones was in elementary school he started to study acting to overcome a speech impediment. He was so successful in overcoming it that he became a world-renowned speaker. If you don't feel capable in the area of rhythm, you can do that with your rhythm. If you have a weakness in rhythm (or any area of your playing), work on it intensely and intelligently, so you are known for your expertise rather than weakness in that area.

MULTIPLE PERSPECTIVES

As with most of my pedagogy, I'm using multiple perspectives to strengthen your rhythm. One or another of them may be more relevant in the particular situation.

METER YOUR TIME

play with a metronome

The old-school mechanical metronome has traditionally trained musicians to play with even time. It is a very necessary skill. You need to know even time as a point of reference. You need to communicate a tempo to the musicians you are playing with and "lock" into the same pulse. You also need to communicate the pulse or beat to the listener, so you play what they expect.

The tempo is not always consistent. Sometimes the music is intentionally played at increasing or decreasing tempos. Even between musicians playing at the same tempo can intentionally vary the *placement* of the beat. A drummer may play *ahead* of the beat (before it) to make the music feel aggressive or *behind* it to make the music feel relaxed. We're really splitting hairs here. This involves a small percentage of the tempo.

Swing eighths are interpretations of half beats where the first "half" is changed to two thirds and the last "half" to one third. So, you can conceive the beat as a triplet, where you are playing on the first and third part. This is a starting point. You can change this ratio anywhere from 50% to 75%. Closer to 50% (like 60%) is called *light swing*. Closer to 75% (like 71%) is called *heavy swing*.

I used to practice light and heavy swing by tilting my Seth Thomas pyramid-shaped metronome (maybe you've seen one in a museum, ha,ha) by putting a thick pencil eraser closer or further away from the outside edge. Crude, but functional.

It is essential to play both with a metronome and other musicians (separately), so you know even time and how to flexibly interpret it.

play with a looper rhythm track

Playing with a looper is ideal to practice with an accompaniment by yourself. You will get practice in comping as you record the part. Make sure the looper has quantization, so you can easily make seamless loops. My favorite looper is the Boss RC-3 with the FS-5U accessory (two standard-length guitar cables and a third cable six inches or less one to connect the two devices).

You can also buy rhythm tracks (many are included with this course) or use iReal Pro on Mac, iOS or Android.

Playing with a looper or rhythm track is better than a metronome, but usually not as much of a challenge on your being interactive as playing with people. Software rhythm tracks are very useful when you can loop any desired section of the music you need work on.

Rhythmic Levels

Practice individual components of the rhythm separately when your part is an ensemble part, such as bass and strum. For example, you may combine the guitar and bass for the intro to Californication. Practice just the guitar part, then just the bass part, then combine them. See [Rhythmic Layers](#).

memorize the tempo

Tempo is measured in beats-per-minute. iTunes actually has a BPM field you can make visible and plug-ins allow you to tap and register BPM or some even analyze the music and give you a read-out.

It's very useful to be able to identify the tempo of a piece by ear so you know what sorts of memorized rhythms will fit and what you are technically capable of (see think in notes per minute, below). After decades of four or five nights a week playing top forty gigs, my friend Kevin had played most common instruments on the job. He amazingly could ask you to say "go" while watching a second hand on a watch (out of his view, of course) and he would tell you when one minute was up with accuracy of less than one second! The most common tempo in American music is 120 beats-per-minute, so he was thinking two beats per second and using his memorized 120 BPM.

be able to think in notes per minute

Notes per minute gives you a common perspective on how fast you are playing. At 120 beat per minute, quarter notes are 130 notes per minute (NPM), eighth notes are 260 NPM, eighth-note triplets are 390 NPM and sixteenth notes are 520 BPM.

Generally, people think of over 500 notes per minute as "fast" and exciting. So, if you are not capable of playing over 520 notes per minute, don't try to play sixteenth notes at over 130 BPM ($4 \times 130 = 520$). In developing your technical speed, it's very useful to know how many notes per minute you can play each element of your soloing or comping. For example, people like to hear you play "fast" in at least part of your performance.

Changes of Time Signature Usually Don't Change the Tempo

Changing 4/4 Straight or Swing Eighths to 12/8

[illegible]

Changing from Quarter Notes to Quarter Note Triplets

on beats one or three in 4/4

on beats two or four in 4/4

COUNT, VOCALIZE, HEAR

“Map Out” the Time

Conceive the beat subdivisions, get the math. If we can sense the beat or pulse rate, we can easily divide each beat or pulse into two, three or four parts. There are three math operations in rhythmic music notation: halving and doubling, dotting (multiply by 1.5) and triplets. Triplets divide a time period into a different number of equal parts than originally planned.

mark your sheet music

If you use printed sheet music and can write on it (preferably in pencil for edit ability),

write dotted vertical lines in the tab

Segregate the beats in tablature by drawing dotted vertical lines between the beats. Of course, this is not necessary at the bar line between the last beat of one bar and first beat of the next, where there is already a bar line.

If reading a piece with plucked bass notes mixed with plucked notes on the smaller strings, drawn vertical lines separating the beats can be very helpful. Even though I am an experienced reader drawing “beat divider” lines (or imagining them) makes the piece much easier to work out rhythmically.

The bass part typically plays on every beat, on the numbered beat. In this case, the options for each beat are:

- “both” - bass and a treble note or chord (on the smaller strings) played together
- “both-top” - a bass note on the beat followed by a treble note on the offbeat (and)
- “top” - a treble note or treble chord (on the smaller strings) played alone
- “bass” - a bass note played alone

Actually speak these words as you play the part below.

Both, Top, Bass

Swing Eighths 



Chords: Am, Em/G, C, F, Dm, F, G(sus4), C, G, Am, E7, Am.

both top bass top both top both top both top both top both top both top

Step Time

Counting in “step time” you are allowed to slow down or pause while playing a part because you are speaking counting syllables to note where you are in time. Demonstrating to someone else, your counting syllables can show where every note goes in time without yet keeping even time. As you repeat the part you are practicing, make your time progressively more even as you play repetitions of the phrase. Step time can clarify pitches and time mapping. Be careful to not take too long before starting to establish a regular tempo, or you may subconsciously memorize an incorrect rhythm that you are practicing.

Transition from Counting to Hearing Rhythm

“Count and clap” means to count the beat in numbers and subdivisions (“1 and 2 and”, etc) and clap the rhythm for the musical part, clapping each event at the right time.

Vocalizing the part with “ums” is useful when the rhythm is selected from a regular pulse like all half beats. On each half beat, sing “ba” for a note and “um” where a note is not to be played. A more

advanced version of this vocalization could include surging your voice to sustain the “ba” immediately before with “aa” and by singing “bop” instead of “ba” when the next event will be a silence (“um”).

Transition from (1) count and clap to (2) vocalize while playing (ba, um) to (3) fade out the ums and begin to get an auditory image “hearing the sound of the rhythm” with a metronomic sense from steps 1 and 2.

Learn to change rhythmic level (see “the counting game” in [Rhythmic Words and Comping](#)) and avoid fatigue by counting fewer subdivisions when appropriate.

SING THE PART

Sing What You Play

Sing the part as you play, focusing on your vocal mechanism, not the mechanics of your guitar technique at the necessary possible expense of technical errors on the guitar. Sing the part with note names, key scale tone numbers, vocalization (ba, um), as described below.

Play What You Sing

Turning the process around can be very useful, too. You will often learn melodic structures kinesthetically and graphically on the guitar. You may be able to conjure up some melodic phrases on the guitar more easily than with your voice. In such cases, copy what you play on the guitar with your voice.

Seeing the graphics of playing a part on the guitar or piano is very helpful in getting a part in mind. Vocalists should play what they sing on an instrument to make it more clear to themselves that their voice is an instrument that “plays notes”.

Sing the Part with Letter Names

Singing the part with letter names can help you memorize the melody and the location of the notes on the guitar. When notes have sharps or flats, you can omit singing the word “flat” or “sharp” if there is only one version of the letter involved.

Sing Key Scale Tone Numbers

I have always preferred singing in numbers to solfeggio, the “do, re, mi” system. If you know one of the solfeggio systems and are comfortable with it, use it, of course. If not, you may want to try my “number-feggio” system, shown below.

numberfeggio

Arabic number	solfeggio			numberfeggio		
	solfeggio	solfeggio flat (pronunciation)	solfeggio sharp (pronunciation)	sung number	sharp number	flat number
1	do	di (die)	(not needed)	one	wine	(not needed)
2	re	ri (right)	ra	two	tie	taough
3	mi	(not needed)	ma	three	(not needed)	thra
4	fa	fi (fee)	(not needed)	four	fire	(not needed)
5	sol (soul)	si (sigh)	se (say)	five	feeve	fav
6	la	li (lee)	le (lay)	six	seeks	sax
7	ti	(not needed)	ta (tay)	sev	(not needed)	salve

It's more important to communicate the thought of a musical part to the listener than the actual sound. They can "hear" what you are thinking if you communicate well.

Fade from Air Guitar to Real Guitar

Sing the part without playing guitar. Get it in your mind first. While singing the part, gesture it with "air guitar", not actually touching the guitar. This assures that you are thinking the part. When learning a part on the guitar, the mechanics of performing the part can distract you from the correct rhythm, though you could think the rhythm without the guitar physically involved.

As you repeat the part, gradually touch the guitar more and more until you "fade in" your physical connection with the guitar and retain your focus on the rhythm. You should probably record yourself to verify your rhythmic accuracy. It is often surprising how your rhythm is not perfect when your mind is on the strings and frets.

It is very effective to make a multi-track recording and put the part you are learning on a reference track and record yourself mimicking it on another track. Make sure you can hear the reference track and your guitar easily while you record. Then play back the recording and pan the reference track full left, your guitar full right and balance them so you can clearly hear both. Any necessary corrections in your performance will probably be obvious.

BUILD MEMORIES OF RHYTHMS

Model Rhythms

“Model” rhythms you have in memory, such as military snare. Jimi Hendrix seems to be recalling the military snare he heard when he was in the army in the intro to Voodoo Child Slight Return.

Use a “Keeping Time Rhythm” As a Reference

Play with the original recording: focus on “keeping time” rhythms like hi-hat, ride, walking bass or “pumping” bass (The Pump by Jeff Beck, many Satriani songs like Surfing With the Alien)

Memorize Rhythms

rhythmic words

Rhythmic words are the rhythmic syllables that build rhythms. See [Rhythmic Words and Comping](#). By memorizing the most common rhythmic words, you have building blocks to conceive rhythms.

comping rhythms

Memorize comping rhythms as models. Get especially proficient at [Varying Rhythms](#).

Establishing a Key



- **Key Defined**
- **Establishing Keys with Major Scales**
- **Establishing Keys With Melody and Chord Progression**
- **Relative Major and Minor Keys on Steps One and Six**
- **Using Key on One with Altered Tones**

KEY DEFINED

What does that mean a song is said to be in a key? It means that there is a main note that is the focal point of the whole piece of music. It can be defined in various ways, but my favorite is: “the root of the chord you would expect the piece to end on”.

If you need a definition of “root” to understand the above statement (in quotes), by sound it is the lowest imaginable note in a chord. You can play a “C” major chord with a “G” in the bass (one of its three notes), but if you imagine the lowest note played in the bass in a classic ending, the lowest imaginable note would be “C”.

C with G or its root “C” in the bass [link to video](#)

C/G

C major chord with "G" in the bass

C major chord with the root "C" in the bass

TAB

authentic and deceptive cadences

What did I mean by “you would expect the piece to end on”? A cadence is a chord progression of two or three chords that establishes a key or temporary sense of key. An authentic cadence sounds finished and progresses from a chord built on the fifth step of the key (G major) to one built on the first step (C major). A deceptive cadence can end on an unexpected chord, like ending on an “F” chord in the key of “C”. In a deceptive cadence, the melody usually ends on a note that is in the expected chord *and* in the alternate chord.

In the Deceptive Cadence example below, the melody progresses to the note “E” at the C#m chord, where you would have expected an E chord. The melody note “E” is ambiguous, since it is in E and C#m. This progression to C#m is a deceptive cadence. The piece ends with an authentic cadence, repeating the last phrase ending on “E” in the melody, this time on the expected “E” chord.

deceptive cadence [link to video](#)

The image displays three systems of musical notation for a guitar exercise in E major (three sharps: F#, C#, G#). The exercise focuses on deceptive cadences, where the progression does not end on the expected tonic (E).

System 1: Chords: E, G#m, A, B(sus4), E, G#m, A, B7. The tablature shows a sequence of frets: 0, 2/4, 4, 4, 2, 0, 0, 0, 2/4, 4, 7, 7, 2. The bass line consists of whole notes: E, G#, A, B, E, G#, A, B.

System 2: Chords: E, G#m, A, B(sus4), A, B7, C#m. The tablature shows: 0, 2/4, 4, 4, 2, 0, 0, 0, 2/4, 2, 0, 0. The bass line consists of whole notes: E, G#, A, B, A, B, C#. A bracket labeled "deceptive cadence" spans the final two measures (B7 and C#m).

System 3: Chords: A, B7, E. The tablature shows: 0, 2/4, 2, 0, 0. The bass line consists of whole notes: A, B, E. A bracket labeled "authentic cadence" spans the final two measures (B7 and E).

Deceptive cadences have been used often enough in pop music the twentieth century and later that it may be difficult to conceive an authentic cadence that ends on the chord the key is named after. To gain this sense of a final ending, listen to old music from the baroque and classical period of western art music. For the baroque period, listen to music by Antonio Vivaldi, Johann Sebastian Bach and George Frideric Handel. For the classical period, listen to Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven.

ESTABLISHING KEYS WITH MAJOR SCALES

Melodies, chords, scales and chord progression can be expressed in terms of pitch by relating the notes to a major scale in the key of the melody or chord progression or in the key named after the chord or scale. You can read about this in [Note Sets, Structure And Design](#).

The common initial illustration of key with a major scale is done by playing the major scale up and down for an octave, optionally followed by a three-note chord made of steps one, three and five of the scale (every other note). That example is shown below in C, G and F major. Play the example on your guitar and play the video tab in your browser, if you can. You should be able to hear the relationship between each chord and the scale of the same name. Each chord (C major triad) should serve aurally as a summary of the scale (C major scale). This relationship is the basis of keys.

C, F and G major scale examples [link to video](#)

C major scale

C major triad

TAB: 3 0 2 3 0 2 0 1 | 0 2 0 3 2 0 3 | 0 3 3

G major scale

C major triad

TAB: 10 7 9 10 7 9 7 8 | 7 9 7 10 9 7 10 | 7 9 10

F major scale

F major triad

TAB: 8 5 7 8 5 7 9 6 | 5 7 5 8 7 5 8 | 5 7 8

ESTABLISHING KEYS WITH MELODY AND CHORD PROGRESSION

Melody is an expression of both the chord progression and the scales named after the key that are used in each section of music. It brings attention to the tones of a main chord more than the other chords. It establishes the key best when melody is made primarily of scales named after the key, such as C major pentatonic scale, C Mixolydian and C major scale all used during a piece in the key of C.

C key scales establishing a melody in the key of C [link to video](#)

1 C⁶ Dm⁷ G

C minor 6/9 pentatonic scale C Mixolydian scale

5 C⁶ D⁹ Dm⁷ G¹³ C⁶

C minor 6/9 pentatonic scale C major scale

Chord Scales Are Less Effective in Establishing an Overall Key

When scales in many keys are used, each named after the key of a different chord, you are not continually reminded of the key as you would be with the primary use of key scales. This weakens the sense of key. I call a scale named after a chord a *chord scale*.

chord scales weaken the key [link to video](#)

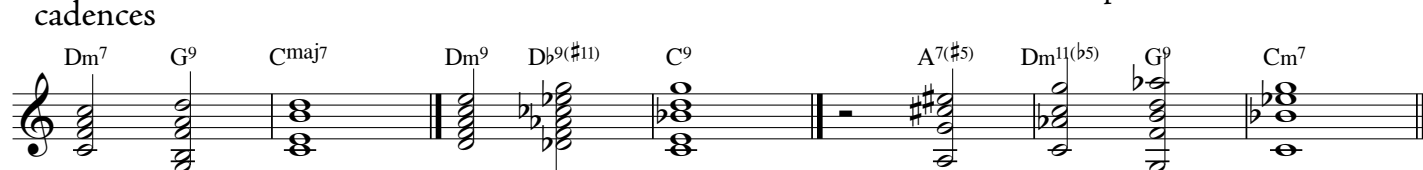
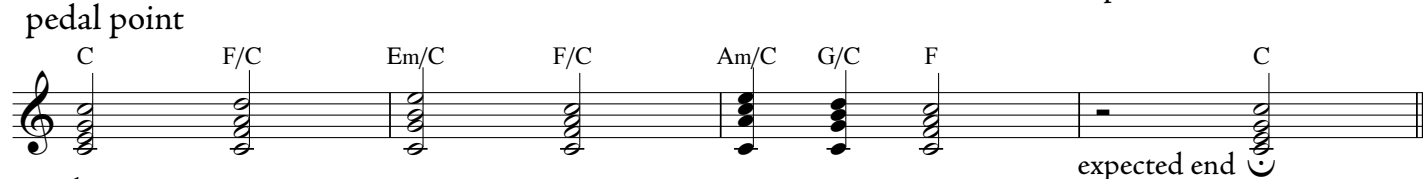
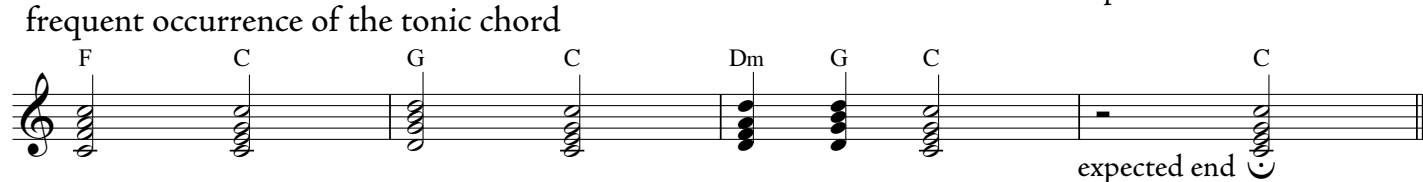
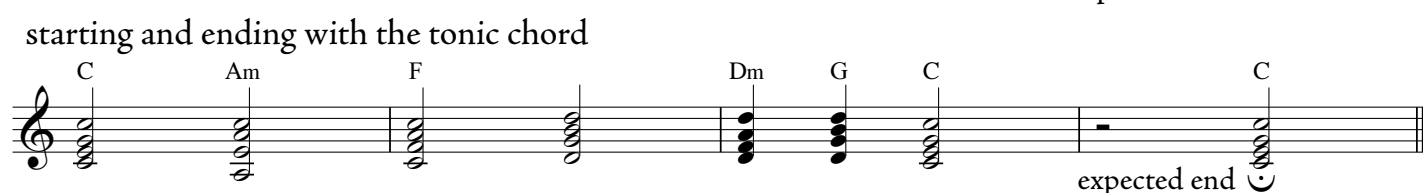
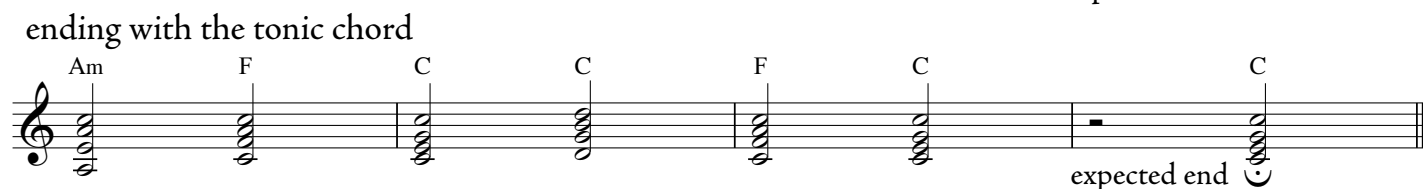
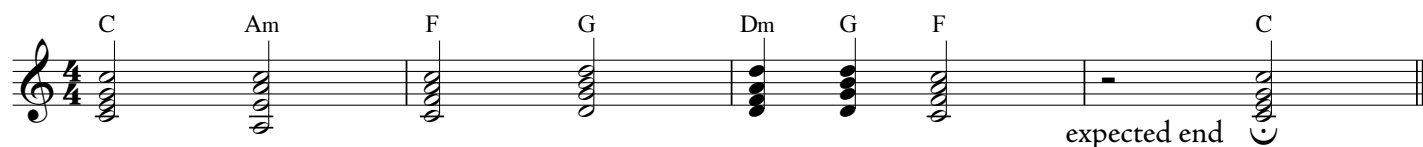
The musical notation shows a sequence of chords and their corresponding pentatonic scales. The chords are: C6, Dm7, G, D9, G13, and C6. The scales are: D minor pentatonic scale, G major pentatonic, C minor 6/9 pentatonic scale, D minor pent., G major pent., and C major pentatonic. The notation includes a treble clef, a 4/4 time signature, and a bass line. The scales are played over a series of chords: C6, Dm7, G, D9, G13, and C6.

Establishing the Key With Chord Progression and Cadences

The *tonic chord* represents the tonal focal point in a piece of music. It is expected the piece will end on the tonic chord, although a [deceptive cadence](#) may prove otherwise. Elements of chord progression can contribute to establishing a sense of key, including:

- starting with the desired key chord
- ending with the desired key chord
- more frequent occurrence of the tonic chord
- a pedal point (repeating a note) in the bass on the root of the desired key chord
- resolving to the tonic chord with a cadence

Any and all of the above elements can be used in combination to strengthen the expected resolution on the tonic chord. [link to video](#)



RELATIVE MAJOR AND MINOR KEYS ON STEPS ONE AND SIX

For over five hundred years, Western (European) music has predominantly used steps one and six of the major scale as focal points. When scale tone one of the major scale is used as a focal point, the scale is said to be major or *Ionian mode*, its name in the modified Greek system of modes. When scale tone six is the focal point, it is called *Aeolian mode*.

Major (Ionian) Mode on Step One

The earlier section [Establishing Keys With Major Scales](#) demonstrated the illustration of a key with a major scale, by playing up and down an octave and sounding a chord by sustaining its first, third and fifth scale tones together. In the chapter on [Modes](#), you'll learn that this can be done with any of the seven scale tones of the major scale or with three other seven-tone (heptatonic) scales.

Aeolian Mode on Step Six of the Major Scale

As with major mode on step one, Aeolian mode can be established as a scale with a sense of key on the sixth step of the major scale by playing step six to six up and down an octave. Likewise, you can sustain a three-note chord made with every other tone ascending from six: scale tones six, one and three sustained together (one is the same tone as eight, so 6-1-3 is every other numbered tone).

The major scale and the scale built on its sixth step are referred to as relative major and minor and are most common modes of the major scale.

relative G major and E minor [link to video](#)

G major scale **G major triad**

numbered scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

3 5 2 3 5 2 4 5 2 4 5 3 5 2 3

3 4 5

E Aeolian mode (G major from scale tone six to six) **E minor triad**

6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

2 4 5 2 4 5 3 5 3 5 4 2 5 4 2

4 5 7

USING KEY ON ONE WITH ALTERED TONES

With the African-American influence in the last two hundred years (especially since the late nineteenth century), the scales have been modified with flatted notes for expression. The African-American musicians and composers specifically flatted the seventh and third of major scales, bringing back some of the modes that were used from 400 A.D. to 1500 A.D.

Key Signatures

- **The Purpose of Key Signatures**
- **Five Steps to Memorizing Key Signatures**
- **12 Steps to Memorizing Key Signatures**
- **The Major Scale Pattern**
- **Conceiving and Writing Key Signatures**
- **The Relative Major and Minor System**
- **The Cycle of Fifths**
- **Q&A on Key Signatures**

THE PURPOSE OF KEY SIGNATURES

Standardizing Major Scales

In music, our tonal system is based on the major scale. We relate the notes of other scales, of chords and melodies to the major scale, using it as a point of reference.

Key signatures standardize scales so every major scale uses the same seven letters and has the same intervals from step to step. Every major scale uses each letter only once.

An interval is the distance between notes, measured in steps or frets. A whole step is equal to two frets. A half step is equal to one fret. A major scale spans or “scales” an octave with a particular combination of intervals.

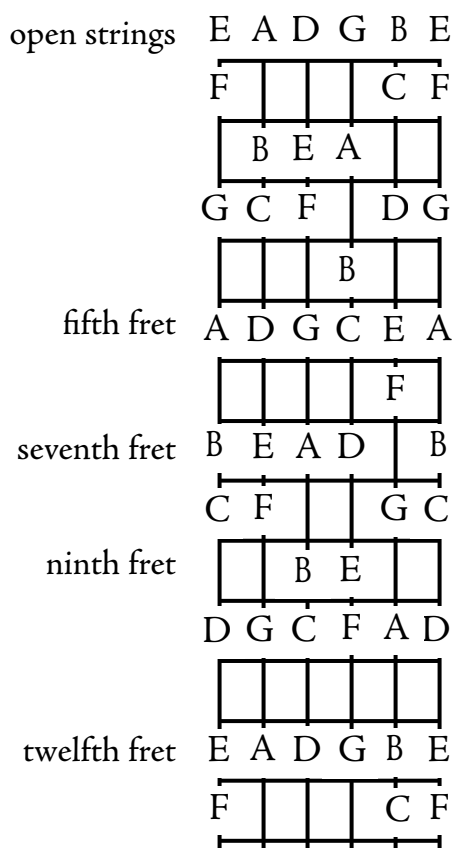
The intervals in every key are whole steps (two frets, leaving an “empty” fret between them) from each numbered tone to the next in numbered order, except steps three to four and seven to one are a half step (one fret, with no note between them).

lettered note spacing

Lettered notes differ in distances on the fretboard. B to C and E to F are a half step apart (one fret, with no note between them). All other alphabetical pairs of notes are two frets apart (two frets, leaving an “empty” fret between them), including “G” to “A”, where the musical alphabet starts over.

Look up and down any string on the fretboard diagram at the right to see this spacing between letters.

See also [Numbered Note Spacing](#).



accidentals (sharps, flats and naturals)

Sharps (#), flats (b) and naturals (♮), are called accidentals. They are placed before a written note in and spoken (or read) after a letter name to indicate an alteration of the note.



The flat (b) placed before a written note (see above) or after a letter name (see below) indicates that the note should be played 1 fret (one half step) lower than the original note.

The sharp (#) placed before a written note (see above) or after a letter name (see below) indicates that the note should be played 1 fret (one half step) higher than the original note.

The natural (♮) placed before a written note (see above) or after a letter name (see below) indicates that a previous sharp or flat on the note is cancelled and the note is played unaltered.

The seven letters A-B-C-D-E-F-G are used to name musical notes. Each letter may include a sharp or flat in its name. Each major scale has specific versions of each letter, such as in the examples below.

C major scale, no sharps or flats

	C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
lettered tones	C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
numbered tones	1	2	3	4	5	6	7	1	7	6	5	4	3	2	1

F major scale, with all “B’s” flat

lettered tones F G A B \flat C D E F E D C B \flat A G F

numbered tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1

T
A
B

8 10 7 8 10 7 9 10 9 7 10 8 7 10 8

G major scale, with all “F’s” sharp

lettered tones G A B C D E F \sharp G F \sharp E D C B A G

numbered tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1

T
A
B

10 7 9 10 7 9 7 8 7 9 7 10 9 7 10

D major scale, with all “F’s” and “C’s” sharp

lettered tones D E F \sharp G A B C \sharp D C \sharp B A G F \sharp E D

numbered tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1

T
A
B

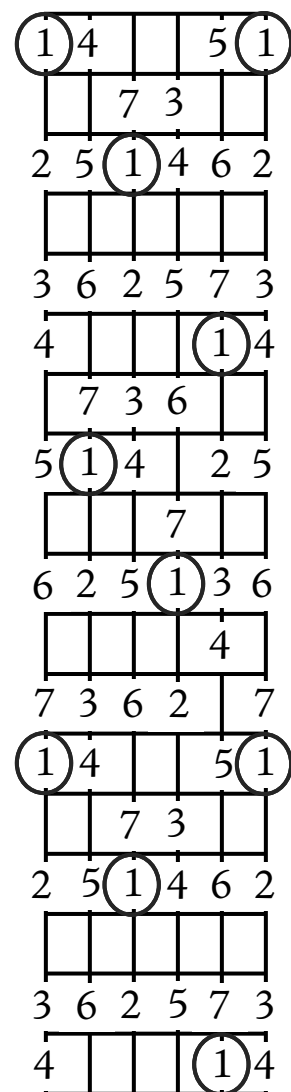
10 7 9 10 7 9 11 7 11 9 7 10 9 7 10

the major scale pattern (numbered note spacing)

Major scales have fixed intervals (distances) between notes. This universal pattern can be seen by numbering the tones of the major scale.

The diagram at the right is movable. In the key of "F", the "1" on the sixth string at the top left of the diagram would be at the first fret on the note "F". In "G", the "1" on the sixth string at the top left would be at the third fret, on the note "G".

See also [Lettered Note Spacing](#).



The major scale is spaced as follows:

major scale tone	1	2	3	4	5	6	7	1
steps apart	1	1	1/2	1	1	1	1/2	
frets apart	2	2	1	2	2	2	1	

Correcting the Letter Intervals with Sharps and Flats

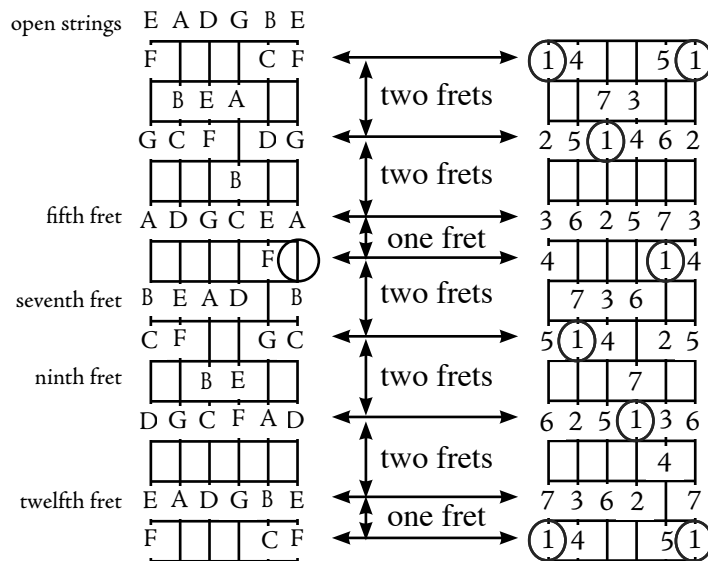
In the key of “C”, steps three to four should be a half step and they are, since “E” to “F” (the third to fourth letters alphabetically in the C scale) are also a half step (one fret) apart. Likewise, in the key of “C”, steps seven to one should be a half step, and they are, since “B” to “C” are also a half step apart. Sharps and flats adjust the intervals for all the other keys, where letters would not be the correct interval (distance) otherwise.

key signatures don't mix sharps and flats

Key signatures adjust the intervals of the major scale (if necessary) with sharps or flats, but don't mix them. They have one to seven sharps or one two seven flats. In the case of C major, the key signature has no sharps or flats, as noted above.

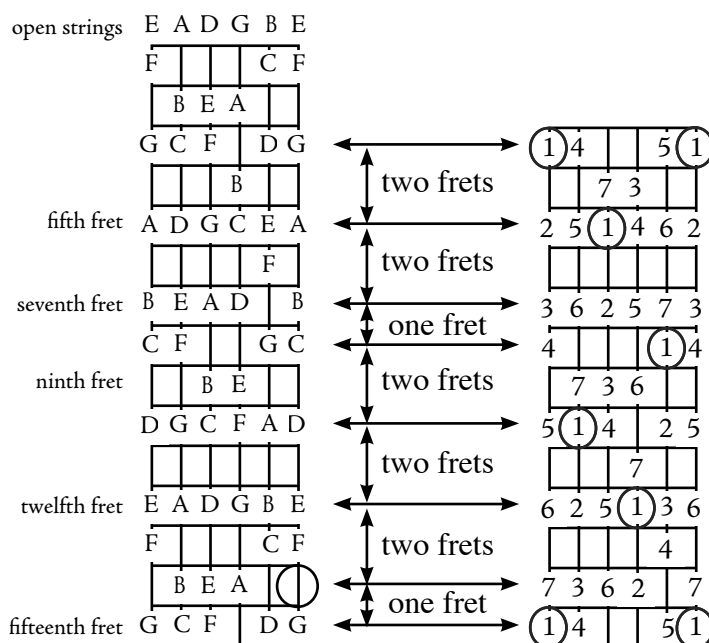
F major needs B flat

Each of the intervals from one letter to the next in the F major scale conforms to the numbered pattern for a major scale except “A” to “B”, the third to fourth letters should be a half step. “A” to “B” is a whole step. By flattening the “B” the interval from “A”, the third step to “Bb” (B flat, at the circle), the fourth step is a half step, as it should be. Also, with “B” to C as four and five, they would only be a half step. Flattening the “B” makes four to five (“Bb” to C”) a whole step, as it should be.



G major needs F sharp

Each interval in alphabetical order in the G major scale conforms to the numbered pattern for a major scale except “E” to “F”, the sixth to seventh tones should be a whole step and “F” to “G” the seventh and eighth tones (the eighth tone is the same name as the first, “G”) should be a half step. By sharpening the “F”, the sixth to seventh is a whole step (“E” to “F#”, at the circle) and the seventh to eighth tones are a half step (“F#” to “G”).



twelve different keys by sound

Twelve different configurations of half and whole steps between alphabetically lettered notes can be indicated with key signatures. Each of the twelve produces the same intervallic pattern of steps and half steps. This pattern is shown in the circle on the next page. To the left of each fretboard diagram, an example of the scale is indicated on the sixth string for one octave.

A key signature is one or more accidentals shown on the staff to indicate the major or minor scale used in the piece of music. It contains (1) one or more sharps, (2) one or more flats or (3) no sharps nor flats (which is the key signature for “C” major or “A” minor).

Each key signature creates a pattern of half and whole steps between an alphabetical sequence of notes. With every eighth note, the alphabetical pattern repeats. Each eight note alphabetical sequence represents a scale. The scale types are determined by their step to step intervals.

enharmonic keys

There are more than twelve keys if you include enharmonic keys, which provide alternate letter names for the same major scale by sound. F sharp major and G flat major have the same pitches, but alternate names. C sharp major and D flat major likewise have alternate names for the same pitches.

A song may have a section in C sharp minor, which uses the E major key signature with four sharps. If the same piece of music had another section in C sharp major, you may want to use the C sharp major key signature with *seven* sharps, instead of its equivalent Db major with five flats, just so you're always thinking in the key of "C#", minor or major.

Guitarists tend to use sharp keys, since keys named after the open strings all use sharps, not flats. Horn players and other transposing instruments (ones that have to be thought in different keys from the names on the piano or guitar) often like flat keys, because when they play in a simple key like "C", other non-transposing instruments like the guitar or piano have to play in B flat or E flat.

flat names and sharp names

All keys with flat names have flats in their key signature. F is the only key with a flat in its key signature that has a natural name. The two keys with sharp names, F# and C#, have sharps in their key signature. All keys with natural names have sharps in their key signature except C and F (see above).

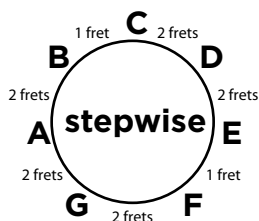
FIVE STEPS TO MEMORIZING KEY SIGNATURES

(the most important of the twelve in the next section)

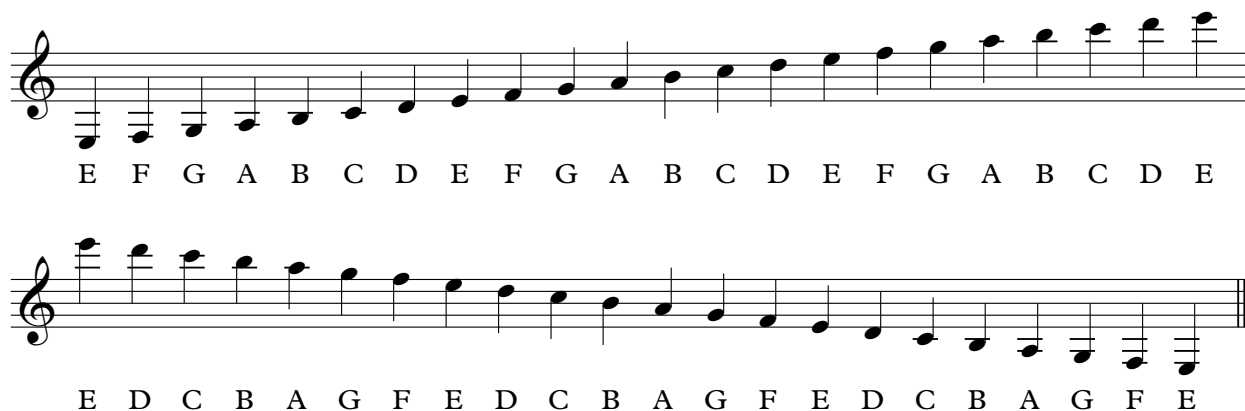
1. C major has no sharps nor flats.
2. F major has one flat: Bb.
3. All of the other keys “accumulate” sharps or flats in their key signatures. In key signatures, sharps are written in the order F-C-G-D-A-E-B (Fat Cats Get Down At Ed’s Barbecue), flats in the reverse order: B-E-A-D-G-C-F (Bead Go Catch Fish). These sharps and flats accumulate in order. If a key has one sharp, the sharp is F#. If it has two sharps, they are F# and C#. If a key has one flat, the flat is Bb. If it has two flats, they are Bb and Eb. Sharp keys accumulate sharps from the beginning of F-C-G-D-A-E-B (Fat Cats Get Down At Ed’s Barbecue). Flat keys accumulate flats from the beginning of B-E-A-D-G-C-F (Bead Go Catch Fish). The order for sharps and flats are the opposites of one another.
4. To determine a sharp key, raise the last sharp a half step. When reading the sharps as they appear in the key signature from left to right, raise the last sharp (on the right) in a key signature a half step to produce the name of the key.
5. To determine a flat key, name it after the next to last flat. When reading the flats as they appear in the key signature from left to right, look at the next-to-last flat. It is the literal name of the key.

12 STEPS TO MEMORIZING KEY SIGNATURES

1. Each key signature indicates the notes of a particular major scale.
2. Every major scale uses the same seven letters: A B C D E F G. These seven letters form an alphabetical cycle:



3. Each major scale starts on the letter after which it is named and follows the alphabetical cycle around to the same letter.
4. Each major scale has one or more notes sharpened or flatted except C major, which has no sharps or flats.
5. Each major scale uses each letter (A-B-C-D-E-F-G) once and only once (F and F#, B and Bb are never used in the same major scale). Major scales never combine sharps and flats; they always use one or the other.
6. Memorize the note names on the staves (below). See [Reading Standard Music Notation](#).



7. Memorize the C major key signature and C major scale (see the previous pages).
8. Memorize the F major key signature and F major scale (see the previous pages).
9. There is a series of “sharp” keys which have one or more sharps in their key signature:

- If a key has one sharp (#), the sharp is F#.
- If the key has two sharps, the sharps are F#-C#.
- If the key has three sharps, the sharps are F#-C#-G#.
- If the key has four sharps, the sharps are F#-C#-G#-D#.
- If the key has five sharps, the sharps are F#-C#-G#-D#-A#.
- If the key has six sharps, the sharps are F#-C#-G#-D#-A#-E#.
- If the key has seven sharps, the sharps are F#-C#-G#-D#-A#-E#-B#.

If sharp keys are placed in order with 1 through 7 sharps, they are in order of perfect fifths: F#-C#-G#-D#-A#-E#-B#.

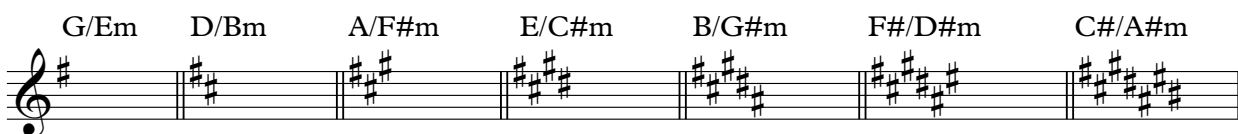
So, sharps accumulate in the order F-C-G-D-A-E-B:

Fat Cats Get Down At Ed's Barbecue

The last sharp in the key signature is always the seventh degree of the scale. The next to the last is the third degree. Third from last is the sixth degree, etc., accumulating the following sequence:

position in key signature	seventh from last sharp	sixth from last sharp	fifth from last sharp	fourth from last sharp	third from last sharp	second from last sharp	last sharp
numbered tone in scale	4	1	5	2	6	3	7

10. Seven major keys with sharps in their key signature are named after the note one fret (1/2 step) higher than the last sharp in the key signature. The last sharp is on the far right in the key signature. The relative minor key is a whole step below the last sharp.



11. There is a series of six flat keys which have two or more flats in their key signatures:
- If a key has two flats, the flats are Bb-Eb.
 - If a key has three flats, the flats are Bb-Eb-Ab.
 - If a key has four flats, the flats are Bb-Eb-Ab-Db.
 - If a key has five flats, the flats are Bb-Eb-Ab-Db-Gb.
 - If a key has six flats, the flats are Bb-Eb-Ab-Db-Gb-Cb.
 - If a key has seven flats, the flats are Bb-Eb-Ab-Db-Gb-Cb-Fb.

If flat keys are placed in order with 1 through 7 flats in their key signature, they are in order of perfect fourths: Bb-Eb-Ab-Db-Gb-Cb-Fb.

So, flats accumulate in the order B-E-A-D-G-C-F:

Bug Eyes Are Darn Good Cat Fish

12. To name any of the six major keys with two or more flats: the flat next to the far right names the key. As usual, the relative minor key (Aeolian mode) is 1 1/2 steps below the major key.

F/Dm Bb/Gm Eb/Cm Ab/Fm Db/Bbm Gb/Ebm Cb/Abm

The last flat in the key signature is always the fourth degree of the scale. The next to the last flat is the first degree. Third from last is the fifth degree, and so on, accumulating the following sequence:

position in key signature	seventh from last flat	sixth from last flat	fifth from last flat	fourth from last flat	third from last flat	second from last flat	last flat
numbered tone in scale	7	3	6	2	5	1	4

CONCEIVING AND WRITING KEY SIGNATURES

Reading key signatures is one thing. Writing or conceiving them for a particular key is another. In a sense, you have to reverse-construct what you learned about reading them.

Determining Key Signatures

To create a signature for a key that includes flats, recite the accumulative order Bb-Eb-Ab-Db-Gb-Cb-Fb (Bead Go Catch Fish) from the beginning through the name of the key and one more letter name (in the B-E-A-D-G-C-F series, not alphabetical order).

To create a key signature for a key that includes sharps, first determine the last sharp as written in a key signature from left right. The last sharp is the seventh step of the scale and is one fret below the note that is the name of the key. It is one letter alphabetically before the name of the key. Then name the sharps by reciting the accumulative order F#-C#-G#-D#-A#-E#-B# (Fat Cats Get Down At Ed's Barbecue) from the beginning through that letter name that is the seventh step of the scale.

Does the Key Use Flats or Sharps?

C major uses neither: it has no sharps nor flats. Every key with a flat name uses some flats (but no sharps). Every key with a sharp name uses sharps, but no flats. All keys with natural names have one or more sharps, except C (no sharps nor flats) and F (one flat, which is Bb).

Fourths and Fifths As the Origin of Key Signatures

Each flat key uses seven notes in fourths, representing the scale in the order 7-3-6-2-5-1-4. We only show the flats in the key signature, but if there are two or more flats, the key name will be next to the last in the "1" position.

flats/fourths 7-3-6-2-5-1-4 Bead Go Catch Fish

B#-E#-A#-D#-G#-C#-F# B-E-A-D-G-C-F-Bb-Eb-Ab-Db-Gb-Cb-Fb

Each sharp key uses seven notes in fifths, representing the scale in the order 4-1-5-2-6-3-7. We only show the sharps in the key signature, but the last sharp will always be visible in the "7" position. The last sharp can then be raised a half step (one fret) to determine "1", the name of the key.

sharps/fifths 4152637 Fat Cats Get Down At Ed's Barbecue

Fb-Cb-Gb-Db-Ab-Eb-Bb F-C-G-D-A-E-B-F#-C#-G#-D#-A#-E#-B#

Conceive flat keys as an expression of B-E-A-D-G-C-F, each with a certain number of flats in a row, then the rest are natural (i.e. B \flat -E \flat -A-D-G-C-F or B \flat -E \flat -A \flat -D-G-C-F). Conceive sharp keys as an expression of F-C-G-D-A-E-B, each with a certain number of sharps in a row, then the rest are natural (i.e. F \sharp -C-G-D-A-E-B or F \sharp -C \sharp -G-D-A-E-B).

Where Key Signatures Apply in Written Music

Key signatures apply throughout a piece of music except:

1. Where indicated otherwise, in which case the new accidental (\sharp , \flat or \natural) applies throughout the remainder of the measure. The accidental can carry over into the next measure to complete a tied note.



Here is the same example with “courtesy” accidentals, as reminders.



2. Where a new key signature is shown, in which case the new key signature is used except where indicated otherwise.



review the rules

Sharps or naturals accumulate in fourths. If you have one sharp or naturals, it's on scale tone 7. If you have two sharps or naturals, they are on 7 and 3. Three sharps or naturals are on 7-3-6. Four are on 7-3-6-2. Five are on 7-3-6-2-5.

C major has no sharps nor flats, so every letter is natural. C sharp major has every letter sharp, since every letter is raised a half step from C major.

F major has only one flatted note, B flat. F sharp major has every note sharp, except B is natural.

As the keys with one through five sharps (G, D, A, E and B) proceed through their accumulative order of sharps in fifths (F#-C#-G#-D#-A#), their key names proceed in an order of fifths (G-D-A-E-B). The scale tones with a different accidental accumulate in an order of fourths (7-3-6-2-5). The seventh step of the G scale (one half step below G) is F#, so its key signature is just F#.

The seventh step of the D major scale (one half step below D) is C#, so its key signature is F#-C#.

The seventh step of the A major scale (one half step below A) is G#, so its key signature is F#-C#-G#.

The seventh step of the E major scale (one half step below E) is D#, so its key signature is F#-C#-G#-D#.

The seventh step of the B major scale (one half step below B) is A#, so its key signature is F#-C#-G#-D#-A#.

G major has a sharp on step 7 (F#) and the remaining notes (3-6-2-5-1-4) are natural. Gb major has all notes flat (3-6-2-5-1-4), except step 7 is natural (F[♮]). Step 7 is the different accidental.

D major has sharps on steps 7 and 3 (C# and F#) and the remaining notes (6-2-5-1-4) are natural. Db major naturals on steps 7 and 3 (F[♮] and C[♮]) and the remaining notes (6-2-5-1-4) are flat. Steps 7 and 3 are the steps with accidentals different from the remaining notes for these two keys named with the letter D.

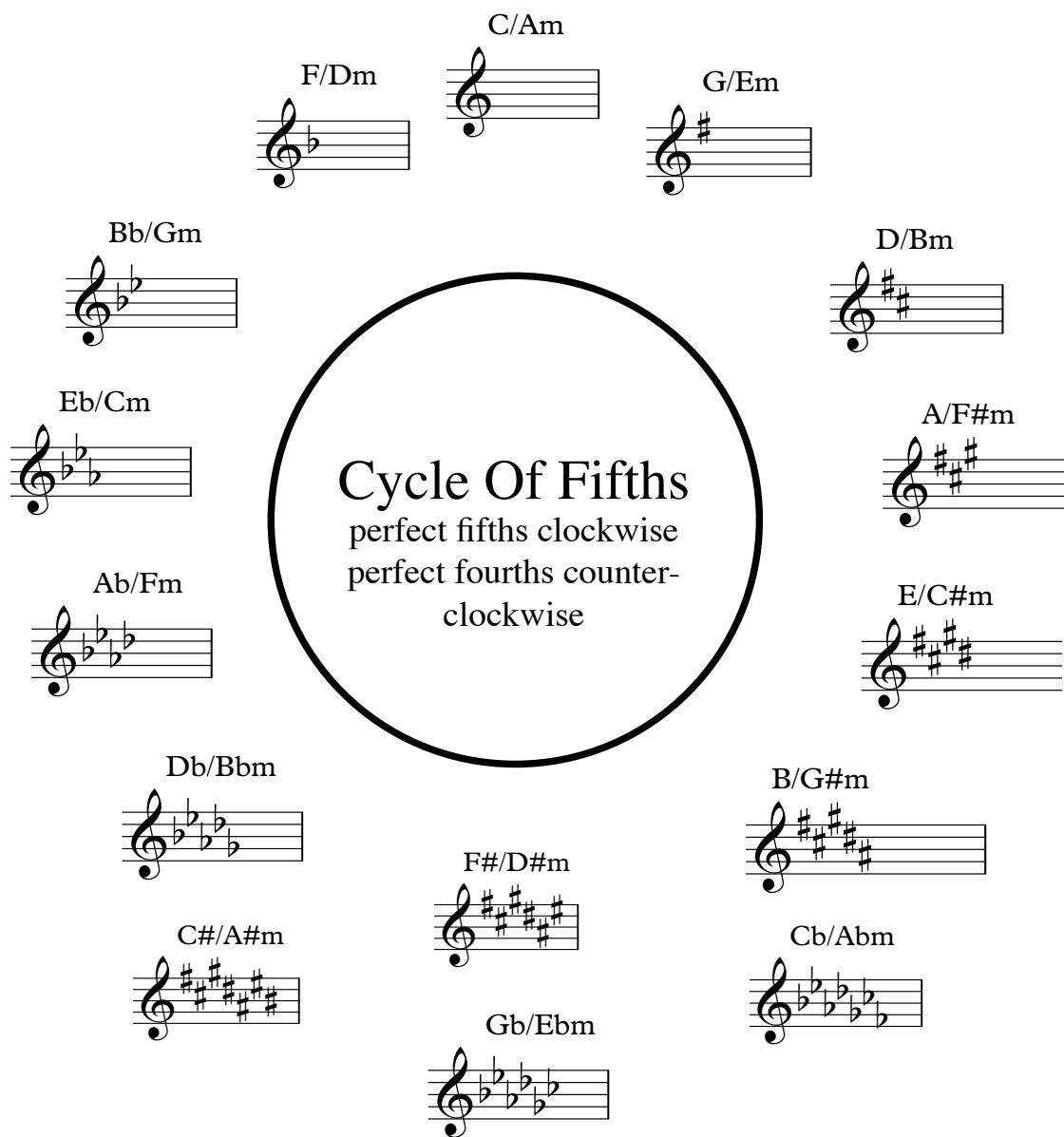
A major has sharps on steps 7, 3 and 6 (G#, C# and F#) and the rest (2-5-1-4) are natural. Ab major has naturals on 7, 3 and 6 (F[♮], C[♮] and G[♮]) and the rest are flat (2, 5, 1, 4). 7, 3, 6 are the steps with accidentals different from the remaining notes for these two keys named with the letter A.

E major has sharps on steps 7, 3, 6, 2 (D#, G#, C# and F#), and naturals on 5-1-4 (B-E-A). Eb major has naturals on 7, 3, 6 and 2 (D[♮]-G[♮]-C[♮] and F[♮]) and flats on 5-1-4 (Bb-Eb-Ab). 1, 4 and 5 are the steps with accidentals different from the remaining notes (7-3-6-2) for these two keys named with the letter E.

B major has sharps on steps 7-3-6-2-5 (A#-D#-G#-C#-F#), and naturals on 1-4 (B-E). Bb major has naturals on 7-3-6-2-5 (A-D-G-C-F) and flats on 1 and 4 (Bb and Eb). 1 and 4 are the steps with accidentals different from the remaining notes (7-3-6-2-5) for these two keys named with the letter B.

THE CYCLE OF FIFTHS

The **cycle of fifths** displays the fifteen key signatures in a circle. There are twelve *different* keys, but three of them can be written in two ways. Moving clockwise around the circle adds sharps or deletes flats. Moving counterclockwise around the circle adds flats or deletes sharps.



Courtesy naturals are used in key signatures to remind the reader that certain notes are no longer sharpened or flattened. They are written at the left of each line or at the beginning of each page and at each change of key or scale.

"A" major with
"F, C and G" sharps

"B flat" major with
"B and E" flats and a
cautionary reminder that "F,
C and G" are natural.

"E flat" major with
"B, E and A" flats

"D" major with
"F and C" sharps and a
cautionary reminder that
"B, E and A" are natural.



THE RELATIVE MAJOR AND MINOR SYSTEM

In the *relative major and minor* system of keys, there are two possible keys with each major scale. The key may be on steps one or six of a major scale. So, when you initially interpret a key signature for a major scale, naming it after the note on step one, you need to also consider its *relative minor* tone center on step six of the major scale.

The intervals between major scale tones by number in consecutive order are all whole steps (they are two frets apart) *except* scale tones three to four is a half step (one fret) and steps seven to one is a half step. The interval between step one and its relative minor on step six is one and a half steps down (three frets down).

Here are each of the fifteen key names (named after step one for each), showing each key along with its relative minor key after a forward slash: C/Am, F/Dm, Bb/Gm, Eb/Cm, Ab/Fm, Db/Bbm, Gb/Bbm, C/Abm, G/Em, D/Bm, A/F#m, E/C#m, B/G#m, F#/D#m and C#/A#m.



relative major and minor scales and parent scales

Each scale has an alternate major and minor name, called relative major and relative minor. Notice that the flats and sharps do not have to be written before each altered note. A key signature applies throughout a piece of music until another key signature is shown. A Aeolian uses the notes of the C major scale, with the focus on "A", so the *parent scale* for A Aeolian is C major.

C major scale													A Aeolian mode (scale)												
lettered tones C D E F G A B C B A G F E D C													A B C D E F G A G F E D C B A												
parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1													6 7 1 2 3 4 5 6 5 4 3 2 1 7 6												
key scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1													1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1												

F major scale **D Aeolian mode (scale)**

lettered tones F G A B \flat C D E F E D C B \flat A G F D E F G A B \flat C D C B \flat A G F E D

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB: 8 5 7 8 5 7 5 6 5 7 5 8 7 5 8 5 7 8 5 7 8 5 7 5 8 7 5

B \flat major scale **G Aeolian mode (scale)**

lettered tones B \flat C D E \flat F G A B \flat A G F E \flat D C B \flat G A B \flat C D E \flat F G F E \flat D C B \flat A G

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB: 8 5 7 8 6 8 5 6 5 8 6 8 7 5 8 5 7 8 6 8 6 8 7 5 8 7 5

E \flat major scale **C Aeolian mode (scale)**

lettered tones E \flat F G A \flat B \flat C D E \flat D C B \flat A \flat G F E \flat C D E \flat F G A \flat B \flat C B \flat A \flat G F E \flat D C

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB: 11 8 10 11 8 10 12 8 12 10 8 11 10 8 11 8 10 11 8 10 11 11 10 8 11 10 8

A \flat major scale **F Aeolian mode (scale)**

lettered tones A \flat B \flat C D \flat E \flat F G A \flat G F E \flat D C B \flat A \flat F G A \flat B \flat C D E \flat F E \flat D \flat C B \flat A \flat G F

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB: 11 8 10 11 8 10 12 9 12 10 8 11 10 8 11 8 10 11 8 10 11 11 10 8 11 10 8

Db major scale **Bb Aeolian mode (scale)**

lettered tones Db Eb F Gb Ab Bb C Db C Bb Ab Gb F Eb Db Bb C Db Eb F Gb Ab Bb A Gb F Eb Db C Bb

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

T
A
B

9 6 8 9 6 8 10 6 10 8 6 9 8 6 9 6 8 9 6 8 9 9 8 6 9 8 6

Gb major scale **Eb Aeolian mode (scale)**

lettered tones Gb Ab Bb Cb Db Eb F Gb F Eb Db Cb Bb Ab Gb Eb F Gb Ab Bb Cb Db Eb Db Cb Bb Ab Gb F Eb

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

T
A
B

9 6 8 9 6 8 6 7 6 8 6 9 8 6 9 6 8 9 6 8 9 9 8 6 9 8 6

Cb major scale **Ab Aeolian mode (scale)**

lettered tones Cb Db Eb Fb Gb Ab Bb Cb Bb Ab Gb Fb Eb Db Cb Ab Bb Cb Db Eb Fb Gb Ab Gb Fb Eb Db Cb Bb Ab

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

T
A
B

9 6 8 9 7 9 6 7 6 9 7 9 8 6 9 6 8 9 6 8 9 7 9 7 9 8 6 9 8 6

Most keys with sharps in their key signature don't have a sharp in their name:

G major scale **E Aeolian mode (scale)**

lettered tones G A B C D E F# G F# E D C B A G E F# G A B C D E D C B A G F# E

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

T
A
B

10 7 9 10 7 9 7 8 7 9 7 10 9 7 10 7 9 10 7 9 10 10 9 7 10 9 7

D major scale **B Aeolian mode (scale)**

lettered tones D E F# G A B C# D C# B A G F# E D B C# D E F# G A B A G F# E D C# B

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB 10 7 9 10 7 9 11 7 11 9 7 10 9 7 10 7 9 10 7 9 10 10 9 7

A major scale **F# Aeolian mode (scale)**

lettered tones A B C# D E F# G# A G# F# E D C# B A F# G# A B C# D E F# E D C# B A G# F#

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB 7 4 6 7 5 7 4 5 4 7 5 7 6 4 7 4 6 7 4 6 7 5 7 5 7 6 4 7 6 4

E major scale **C# Aeolian mode (scale)**

lettered tones E F# G# A B C# D# E D# C# B A G# F# E C# D# E F# G# A B C# B A G# F# E D# C#

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB 12 9 11 12 9 11 13 9 13 11 9 12 11 9 12 9 11 12 9 11 12 12 11 9 12 11 9



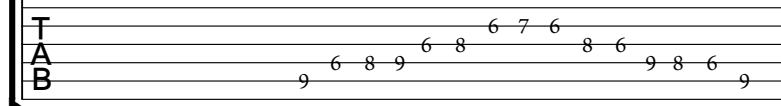
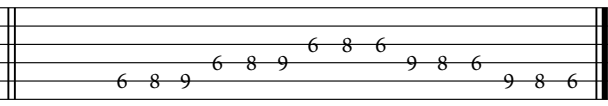
B major scale **G# Aeolian mode (scale)**



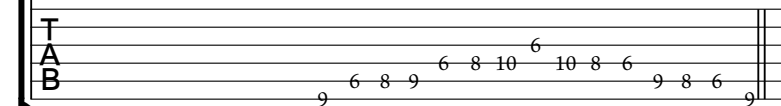
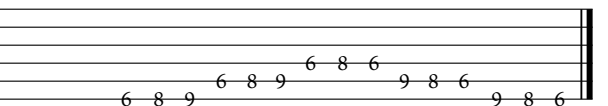
lettered tones B C# D# E F# G# A# B A# G# F# E D# C# B G# A# B C# D# E F# G# F# E D# C# B A# G#

parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6

key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1

TAB 9 6 8 9 7 9 6 7 6 9 7 9 8 6 9 6 8 9 6 8 9 7 9 7 9 8 6 9 8 6

F# major scale										D# Aeolian mode (scale)									
																			
lettered tones F# G# A# B C# D# E# F# E# D# C# B A# G# F#										D# E# F# G# A# B C# D# C# B A# G# F# E# D#									
parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1										6 7 1 2 3 4 5 6 5 4 3 2 1 7 6									
key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1																			
																			

C# major scale										A# Aeolian mode (scale)									
																			
lettered tones C# D# E# F# G# A# B# C# B# A# G# F# E# D# C#										A# B# C# D# E# F# G# A# G# F# E# D# C# B# A#									
parent scale tones 1 2 3 4 5 6 7 1 7 6 5 4 3 2 1										6 7 1 2 3 4 5 6 5 4 3 2 1 7 6									
key scale tones 1 2 b3 4 5 b6 b7 1 b7 b6 5 4 b3 2 1																			
																			

enharmonic keys

Enharmonic keys have notes with the same pitches, but different note names. There are 12 different major scales, but three of them have two possible names.

1. F# and Gb major both have the same pitches, with different names.
2. Cb and B major scales both have the same pitches, with different names
3. C# and Db major scales both have the same pitches, with different names

Q & A ON KEY SIGNATURES

Questions (Q) and Answers (A) :

- Q: What is the key signature for C major? A: no sharps nor flats
- Q: What is the key signature for F major? A: Bb
- Q: What is the order of sharps? A: F-C-G-D-A-E-B
- Q: What is the order of flats? A: B-E-A-D-G-C-F
- Q: If you had two sharps in a key signature, what would they be? A: F# and C#
- Q: If you had two flats in a key signature, what would they be? A: Bb and Eb
- Q: If you had three sharps in a key signature, what would they be? A: F#, C# and G#
- Q: If you had three flats in a key signature, what would they be? A: Bb, Eb and Ab
- Q: If you had four sharps in a key signature, what would they be? A: F#, C#, G# and D#
- Q: If you had four flats in a key signature, what would they be? A: Bb, Eb, Ab and Db
- Q: If you had five sharps in a key signature, what would they be? A: F#, C#, G#, D# and A#
- Q: If you had five flats in a key signature, what would they be? A: Bb, Eb, Ab, Db, Gb
- Q: If you had six sharps in a key signature, what would they be? A: F#, C#, G#, D#, A# and E#
- Q: If you had six flats in a key signature, what would they be? A: Bb, Eb, Ab, Db, Gb, and Cb
- Q: If you had seven sharps in a key signature, what would they be? A: F#, C#, G#, D#, A#, E# and B#
- Q: If you had seven flats in a key signature, what would they be? A: Bb, Eb, Ab, Db, Gb, Cb and Fb
- Q: What is a natural letter name? A: One that has no flat or sharp
- Q: If a key has a sharp letter name, does it have sharps or flats in its key signature? A: Sharps.
- Q: If a key has a flat letter name, does it have sharps or flats in its key signature? A: Flats.
- Q: If a key signature uses flats, is its name a letter with a flat, sharp or natural? A: With a flat or it is the key of F major (which has Bb in its key signature).
- Q: If a key signature uses sharps, is its name a letter with a flat, sharp or natural? A: With a natural, except F# major (F-C-G-D-A-E, all sharped), C# major (F-C-G-D-A-E-B, all sharped).
- Q: How do you name a key which has sharps in its key signature. A: Raise the last sharp a half step and make sure the letter has increased by one alphabetically as well.
- Q: How do you name a key which has flats in its key signature. A: It is the literal name of the next-to-last flat.

Pentatonic Fingering

- **Open Position Pentatonic Scales**
- **Transposing Open Pentatonic Fingerings To Movable Fingerings**
- **Favored Pentatonic Fingering**
- **Triads and Pentatonic Scales**
- **Locating Pentatonic Scales**
- **Reference Arpeggios and Scales**
- **7 Pentatonic Scale Types by Octave Shape**
 - 7 Pentatonic Scale Types by Fingering
 - E Shape Pentatonic Scales, Chords & Arpeggios
 - D Shape Pentatonic Scales, Chords & Arpeggios
 - C Shape Pentatonic Scales, Chords, & Arpeggios
 - A Shape Pentatonic Scales, Chords & Arpeggios
 - G Shape Pentatonic Scales, Chords & Arpeggios
- **Movable Pentatonic with One Chromatic**
- **Movable Pentatonic with Two Chromatics**
- **Pentatonic Exercises**

OPEN POSITION PENTATONIC SCALES

Primary Open Position Pentatonic Scales

fingerings	Em/G	Am/C	Dm/F	Cm/Eb	Gm/Bb
	fingering 1 	fingering 4 	fingering 2 	fingering 3 	fingering 5
minor chord	Em 	Am 	Dm 	Cm 	Gm
minor 7/11 pentatonic	Em7/11 	Am7/11 	Dm7/11 	Cm7/11 	Gm7/11
major chord	G 	C 	F 	Eb 	Bb
major 6/9 pentatonic	G6/9 	C6/9 	F6/9 	Eb6/9 	Bb6/9
major 6/9 pentatonic	G6/9 	C6/9 			

Open Position Pentatonic Scales With Chromatics

	Em/G	Am/C	Dm/F	Cm/Eb	Gm/Bb
fingerings	fingering 1 0 0 0 0 0 0 1 1 1 1 1 1 2 2 2 2 2 2 3 3 3 3 3 3 4 4 4 4 4 4	fingering 4 0 0 0 0 0 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4	fingering 2 0 0 0 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4	fingering 3 0 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4	fingering 5 0 0 1 1 1 1 1 2 2 2 2 2 3 3 3 3 3 4 4 4 4 4
minor chord	Em 1 b5 5 1 5 1 1 1 1 1 1 1	Am 1 5 5 1 1 1 1 1 1 1	Dm 5 1 4 5 1 1 1 1 1 1 1	Cm 5 1 5 1 1 1 1 1 1 1	Gm 5 1 5 1 1 1 1 1 1 1
minor 7/11 with grayed chromatics	Em7/11 1 4 b7 b5 5 1 b5 7 1 4 b5 7 1 4	Am7/11 5 1 4 b7 5 b5 7 1 4 b7 1 4 b5	Dm7/11 5 1 4 b7 5 b5 7 1 4 b5 7 1 4	Cm7/11 5 1 4 b7 5 b5 7 1 4 b5 7 1 4	Gm7/11 5 1 4 b7 5 1 b7 b3 4 b7 b5 7 1 4
major chord	G 5 1 3 3 1 1 1 1 1 1 1	C 5 1 3 5 1 1 1 1 1 1 1	F 1 5 1 5 1 1 1 1 1 1 1	Eb 5 1 3 5 1 1 1 1 1 1 1	Bb 5 1 3 5 1 1 1 1 1 1 1
major 6/9 with grayed chromatics & grayed added fourth	G6/9 6 2 5 1 3 6 b5 #5 4 3 6 2 1 4 1 4 b5 5 1	C6/9 3 6 2 5 1 3 4 b5 #5 1 4 3 6 2 1 4 5 1 4 2 5	F6/9 3 6 2 5 1 3 1 4 b5 5 1 2 5 1 4 6 2 b5 #5 1 4	Eb6/9 3 6 2 5 1 3 2 5 1 4 6 2 b5 #5 1 4 3 6 2 5 1 3	Bb6/9 3 6 2 5 1 3 5 1 4 2 5 #5 1 4 2 5 6 2 5 1 3 6
transposable minor 7/11 with grayed chromatics	Em7/11 XII 1 4 b7 b5 5 1 b5 7 1 4 b5 7 1 4	Am7/11 XII 5 1 4 b7 5 b5 7 1 4 b7 1 4 b5	Dm7/11 XII 5 1 4 b7 5 b5 7 1 4 b5 7 1 4	Cm7/11 XIII 5 1 4 b7 5 b5 7 1 4 b5 7 1 4	Gm7/11 XII 5 1 4 b7 5 1 b7 b3 4 b7 b5 7 1 4
transposable major 6/9 with grayed chromatics and added fourth	G6/9 XII 6 2 5 1 3 6 b5 #5 4 3 6 2 1 4 1 4 b5 5 1	C6/9 XII 3 6 2 5 1 3 4 b5 #5 1 4 3 6 2 1 4 5 1 4 2 5	F6/9 XII 3 6 2 5 1 3 1 4 b5 5 1 2 5 1 4 6 2 b5 #5 1 4	Eb6/9 XIII 3 6 2 5 1 3 2 5 1 4 6 2 b5 #5 1 4 3 6 2 5 1 3	Bb6/9 XII 3 6 2 5 1 3 5 1 4 2 5 #5 1 4 2 5 6 2 5 1 3 6

Open Position Pentatonic Scales with Major Scale Tone Triads

C major - Stepwise Order

C 	Dm 	Em 	F 	G 	Am 	Bm7b5 	C
C6/9 	Dm7/11 	Em7/11 	F6/9 	G6/9 	Am7/11 	Bm7b5 	C6/9

C major - Perfect Fourth Order (7362514)

VII Bm7b5 	III Em 	VI Am 	II Dm 	V G 	I C 	IV F
Bm7/11b5 	Em7/11 	Am7/11 	Dm7/11 	G6/9 	C6/9 	F6/9

G major - Stepwise Order

G 	Am 	Bm 	C 	D 	Em 	F#m7b5 	G
G6/9 	Am7/11 	Bm7/11 	C6/9 	D6/9 	Em7/11 	F#m7/11b5 	G6/9

G major - Perfect Fourth Order (7362514)

VII F#m7b5 	III Bm7 	VI Em 	II Am 	V D 	I G 	IV C
F#m7/11b5 	Bm7/11 	Em7/11 	Am7/11 	D6/9 	G6/9 	C6/9

F major - Stepwise Order

F 	Gm 	Am 	Bb 	C 	Dm 	E dim. 	F
F6/9 	Gm7/11 	Am7/11 	Bb6/9 	C6/9 	Dm7/11 	Em7/11b5 	F6/9

F major - Perfect Fourth Order (7362514)

VII E dim. 	III Am 	VI Dm 	II Gm 	V C 	I F 	IV Bb
Em7/11b5 	Am7/11 	Dm7/11 	Gm7/11 	C6/9 	F6/9 	Bb6/9

D major - Stepwise Order

D 	Em 	F#m7 	G 	A 	Bm 	C#m7b5 	D
D6/9 	Em7/11 	F#m7/11 	G6/9 	A6/9 	Bm7/11 	F#m7/11 	D6/9

D major - Perfect Fourth Order (7362514)

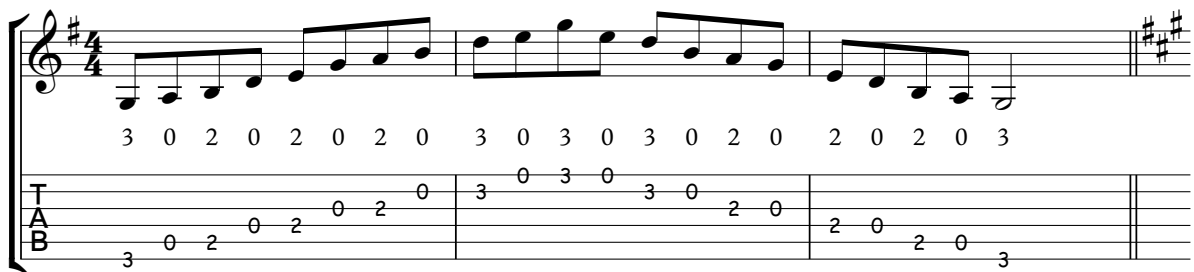
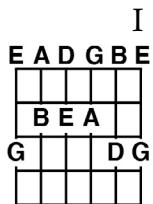
VII C#m7b5 	III F#m7 	VI Bm 	II Em 	V A 	I D 	IV G
F#m7/11 	F#m7/11 	Bm7/11 	Em7/11 	A6/9 	D6/9 	G6/9

TRANSPOSING OPEN PENTATONIC FINGERINGS TO MOVABLE FINGERINGS

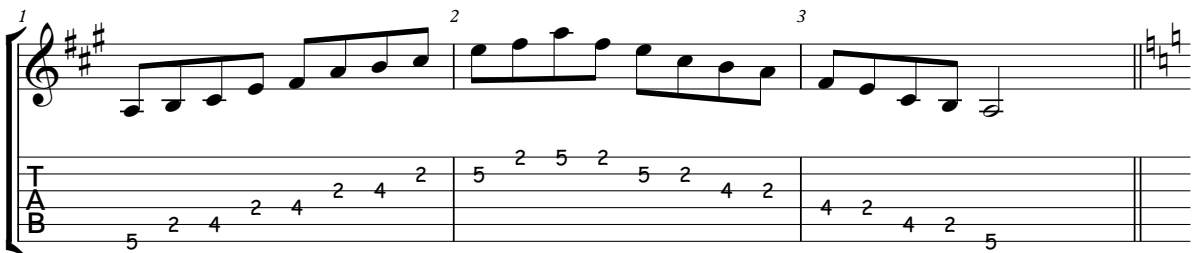
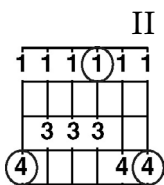
In this section, you will play each common open position pentatonic scale fingering, then a two versions of it each moved up a number of frets. Each time a fingering is moved, the new version will move all notes in the fingering up the same number of frets. This concept will be shown graphically at the bottom of each page. Moving the fingerings up in this manner transposes them to a new key, much like a capo. We are fortunate that transposing can be so easy on the guitar. Each of the pentatonic scales can be elaborated to a major scale or Aeolian mode.

Transposing Open G Major Pentatonic Scale to Movable Fingerings

G major pentatonic scale - open position fingering 1

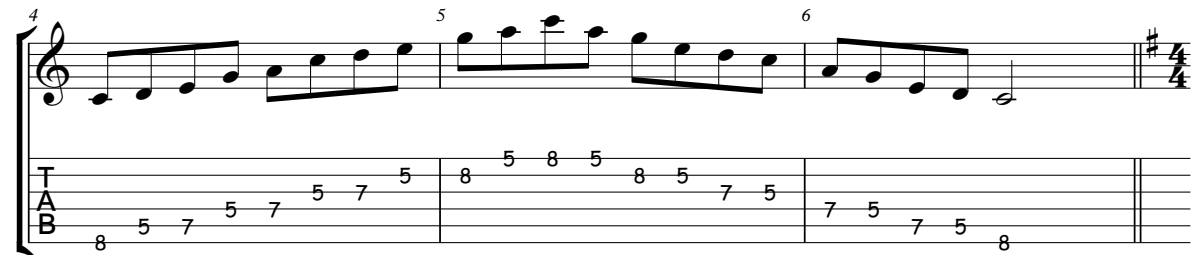
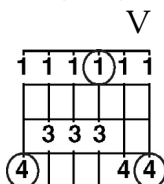


A major pentatonic scale -movable fingering 1



fingering 1

C major pentatonic scale movable fingering 1

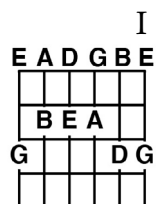


note that the pattern is the same without the grid and position numbers

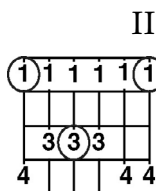
E A D G B E 1 1 1 1 1 1

B E A 3 3 3
G D G 4 4 4

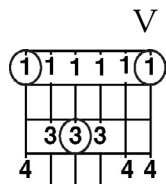
Transposing Open E Minor Pentatonic Scale to Movable Fingerings



E minor pentatonic scale - open position fingering 1



F# minor pentatonic scale - movable fingering 1



A minor pentatonic scale - movable fingering 1

note that the pattern is the same without the grid and position numbers

E	A	D	G	B	E	1	1	1	1	1	1
B	E	A				3	3	3			
G			D	G		4			4	4	

Transposing Open G Major Scale to Movable Fingerings

G major scale - open position

I

E	A	D	G	B	E
				C	
F#	B	E	A	F#	
G	C		D	G	
	F#				

7 8 9 10 11

A major scale - movable fingering 6

II

1	1	1	(1)	1	1
				2	
3	3	3	3	3	3
(4)	4			(4)	(4)
	4				

12 13 14 15 16

C major scale - movable fingering 6

V

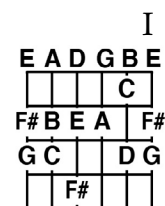
1	1	1	(1)	1	1
				2	
3	3	3	3	3	3
(4)	4			(4)	(4)
	4				

17 18 19 20 21

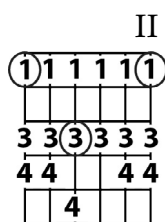
note that the pattern is the same without the grid and position numbers

E A D G B E	1 1 1 1 1 1
C	2
F# B E A F#	3 3 3 3 3
G C D G	4 4 4 4
F#	4

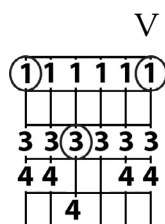
Transposing Open E Aeolian Mode to Movable Fingerings



E Aeolian mode (E natural minor scale) - open position



F# Aeolian mode (E natural minor scale) - movable fingering 6



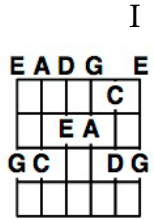
Aeolian mode (E natural minor scale) - movable fingering 6

note that the pattern is the same without the grid and position numbers

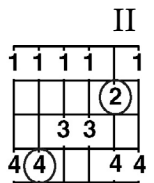
E	A	D	G	B	E	1	1	1	1	1	1
				C						2	
F#	B	E	A		F#	3	3	3	3		3
G	C		D	G		4	4			4	4
	F#									4	

Transposing Open C major Pentatonic Scale to Movable Fingerings

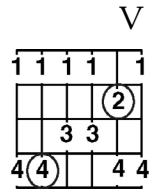
C major pentatonic scale - open position fingering 1



D major pentatonic scale -movable fingering 4



F major pentatonic scale -movable fingering 4



note that the pattern is the same without the grid and position numbers

E	A	D	G	E	1	1	1	1	1
				C					2
		E	A				3	3	
G	C		D	G	4	4			4 4

Transposing Open A Minor Pentatonic Scale to Movable Fingerings

I A minor pentatonic scale - open position fingering 1

0 3 0 2 0 2 1 3 0 3 0 3 1 2 0 2 0 3 0 3 0 3 0

II B minor pentatonic scale -movable fingering 4

2 5 2 4 2 4 3 5 2 5 2 5 3 4 2 4 2 5 2 5 2 5 2

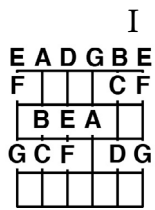
V D minor pentatonic scale -movable fingering 4

5 8 5 7 5 7 6 8 5 8 5 8 6 7 5 7 5 8 5 8 5 8 5

note that the pattern is the same without the grid and position numbers

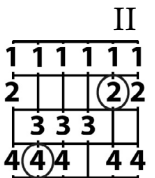
E	A	D	G	E	1	1	1	1	1
			C						2
	E	A						3	3
G	C		D	G	4	4		4	4

Transposing Open C major Scale to Movable Fingerings



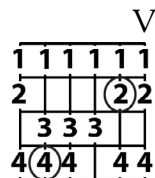
C major scale - open position

3 0 2 3 0 2 0 1 3 0 1 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 1 0 1 3 0 2 3



D major scale - movable fingering 3

5 2 4 5 2 4 2 3 5 2 3 5 3 2 5 3 2 4 2 5 4 2 5 4 2 5 3 2 3 5 2 4 5



F major scale - movable fingering 3

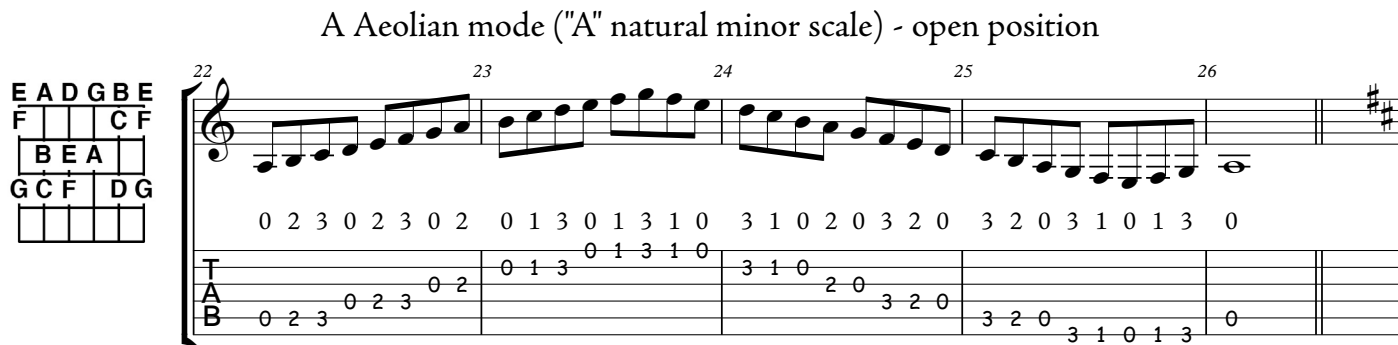
8 5 7 8 5 7 5 6 8 5 6 8 6 5 8 6 5 7 5 8 7 5 8 7 5 8 6 5 6 8 5 7 8

note that the pattern is the same without the grid and position numbers

E	A	D	G	B	E	1	1	1	1	1	1
F				C	F	2				2	2
	B	E	A				3	3	3		
G	C	F		D	G	4	4	4		4	4

Transposing Open A Aeolian Mode to Movable Fingerings

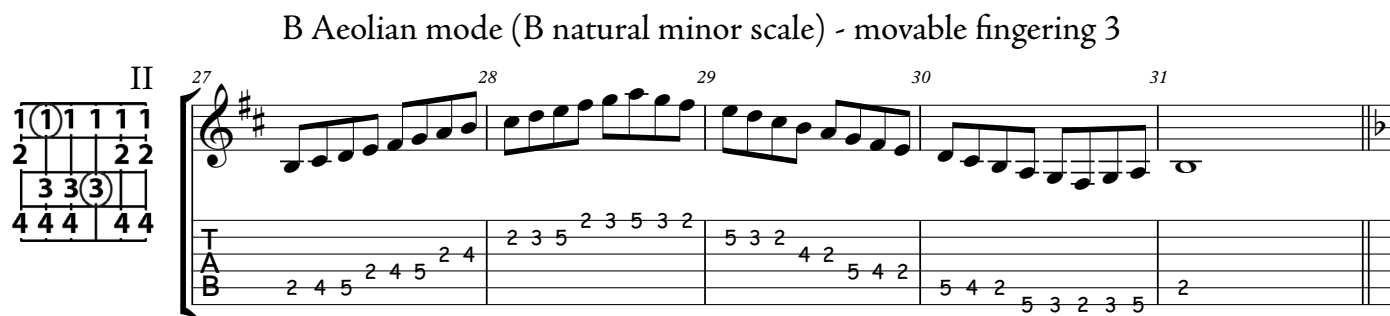
A Aeolian mode ("A" natural minor scale) - open position



Grid diagram (left):

E	A	D	G	B	E
F				C	F
	B	E	A		
G	C	F	D	G	

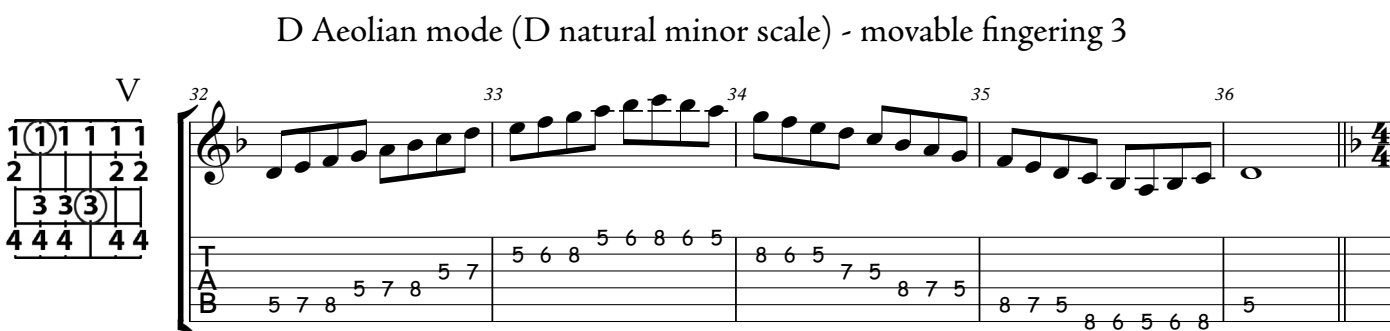
B Aeolian mode (B natural minor scale) - movable fingering 3



Grid diagram (left):

1	(1)	1	1	1	1
2				2	2
	3	3	(3)		
4	4	4		4	4

D Aeolian mode (D natural minor scale) - movable fingering 3



Grid diagram (left):

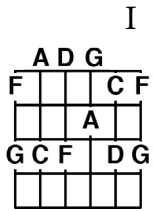
1	(1)	1	1	1	1
2				2	2
	3	3	(3)		
4	4	4		4	4

note that the pattern is the same without the grid and position numbers

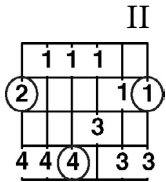
E	A	D	G	B	E	1	1	1	1	1	1
F				C	F	2				2	2
	B	E	A				3	3	3		
G	C	F	D	G		4	4	4		4	4

Transposing Open F Major Pentatonic Scale to Movable Fingerings

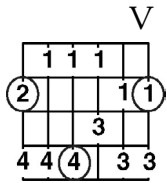
F major pentatonic scale



G major pentatonic scale - movable fingering 2



Bb major pentatonic scale - movable fingering 2



note that the pattern is the same without the grid and position numbers



Transposing Open D Minor Pentatonic Scale to Movable Fingerings

I

D minor pentatonic scale

Fretboard diagram (strings 1-5):

A	D	G		
F			C	F
		A		
G	C	F	D	G

Scale notation (treble clef):

0 3 0 2 1 3 1 3 1 3 1 2 0 3 0 3 0 3 1 3 0 3 0

Scale notation (bass clef):

0 3 0 2 1 3 1 3 1 3 1 2 0 3 0 3 0 3 1 3 0 3 0

II

E minor pentatonic scale - movable fingering 2

Fretboard diagram (strings 1-5):

1	(1)	1		
2			1	1
		3		
4	4	4	(3)	3

Scale notation (treble clef):

1 1

Scale notation (bass clef):

2 5 2 4 3 5 3 5 3 5 3 4 2 5 2 5 2 5 3 5 2 5 2

V

G minor pentatonic scale - movable fingering 2

Fretboard diagram (strings 1-5):

1	(1)	1		
2			1	1
		3		
4	4	4	(3)	3

Scale notation (treble clef):

3 3

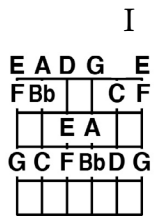
Scale notation (bass clef):

5 8 5 7 6 8 6 8 6 8 6 7 5 8 5 8 5 8 6 8 5 8 5

note that the pattern is the same without the grid and position numbers

A	D	G	1	1	1
F		C	F	2	1 1
		A			2
G	C	F	D	G	4 4 4 3 3

Transposing Open F major Scale to Movable Fingerings

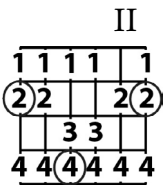


F major scale - open position

6 7 8 9 10

1 3 0 1 3 0 2 3 0 2 3 1 3 0 1 3 1 0 3 1 3 2 0 3 2 0 3 1 0 3 1 0 1

T A B 1 3 0 1 3 0 2 3 0 2 3 1 3 0 1 3 1 0 3 1 3 2 0 3 2 0 3 1 0 3 1 0 1

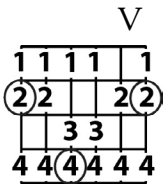


G major scale - movable fingering 7

11 12 13 14 15

3 5 2 3 5 2 4 5 2 4 5 3 5 2 3 5 3 2 5 3 5 4 2 5 4 2 5 3 2 5 3 2 3

T A B 3 5 2 3 5 2 4 5 2 4 5 3 5 2 3 5 3 2 5 3 5 4 2 5 4 2 5 3 2 5 3 2 3



Bb major scale - movable fingering 7

16 17 18 19 20

5 6 8 5 7 8 5 7 8 6 8 6 5 8 6 8 7 5 8 7 5 8 6 5

T A B 5 6 8 5 7 8 5 7 8 6 8 6 5 8 6 8 7 5 8 7 5 8 6 5

note that the pattern is the same without the grid and position numbers

E	A	D	G	E	1	1	1	1	1		
F	Bb		C	F	2	2		2	2		
		B	E	A			3	3			
G	C	F	Bb	D	G	4	4	4	4	4	4

Transposing Open D Aeolian Mode to Movable Fingerings

I

D Aeolian mode (D natural minor scale) - open position

Grid diagram for D Aeolian mode (open position):

E	A	D	G	E	
F	B \flat		C	F	
	E	A			
G	C	F	B \flat	D	G

Fingering numbers for Treble staff: 0 2 3 0 2 3 1 3 0 1 3 1 0 3 1 3 2 0 3 2 0 3 1 0 3 1 0 1 3 0 1 3 0

Fingering numbers for Bass staff: 0 2 3 0 2 3 1 3 0 1 3 1 0 3 1 3 2 0 3 2 0 3 1 0 3 1 0 1 3 0 1 3 0

II

E Aeolian mode (E natural minor scale) - movable fingering 7

Grid diagram for E Aeolian mode (movable fingering 7):

1	1	(1)	1	1	
2	2		2	2	
	3	3			
4	4	4	4	(4)	4

Fingering numbers for Treble staff: 2 4 5 2 4 5 3 5 2 3 5 3 2 5 3 5 4 2 5 4 2 5 3 2 5 3 2 3 5 2 3 5 2

Fingering numbers for Bass staff: 2 4 5 2 4 5 3 5 2 3 5 3 2 5 3 5 4 2 5 4 2 5 3 2 5 3 2 3 5 2 3 5 2

V

G Aeolian mode (G natural minor scale) - movable fingering 7

Grid diagram for G Aeolian mode (movable fingering 7):

1	1	(1)	1	1	
2	2		2	2	
	3	3			
4	4	4	4	(4)	4

Fingering numbers for Treble staff: 5 6 8 6 5 8 6 8 7 5 8 7 5 8 6 5 5 6 8 6 5 8 6 8 7 5 8 7 5 8 6 5 5 6 8 5

Fingering numbers for Bass staff: 5 7 8 5 7 8 6 8 5 6 8 6 5 8 6 8 7 5 8 7 5 8 6 5 5 6 8 5 6 8 5 6 8 5

note that the pattern is the same without the grid and position numbers

E A D G E	1 1 1 1 1
F B \flat C F	2 2 2 2
B E A	3 3
G C F B \flat D G	4 4 4 4 4 4

FAVORED PENTATONIC FINGERING

Favored pentatonic are the three fingerings that players use most of the time. As you can see in the previous section, [Transposing Open Pentatonic Fingerings to Movable Fingerings](#), the G/Em, C/Am and F/Dm open pentatonic scales can be considered the origin of the favored movable fingerings shown here. There are five common fingerings for the pentatonic scale, but two of them (fingerings 3 and 5) have challenging fingering when playing fast or complex phrases. The favored pentatonic fingerings are 1, 2 and 4.

Minor pentatonic can be used throughout a major key blues. Blues can use minor pentatonic with natural three or major pentatonic on major sounds. In blues, major pentatonic should generously use the flat three option and the minor pentatonic should not use too much natural three. The IV chord should use flat three of the key, not flat three.

The Favored Pentatonic Table

diagram legend: chord = black, arpeggio = black and grey, pentatonic scale = all numbers

	fingering 1	fingering 2	fingering 4		
minor pentatonic					
major pentatonic					
A min. or C maj.	V	A min. or C maj.	VII	A min. or C maj.	XII
Bb min. or Db maj.	VI	Bb min. or Db maj.	VIII	Bb min. or Db maj.	I
B min. or D maj.	VII	B min. or D maj.	IX	B min. or D maj.	II
C min. or Eb maj.	VIII	C min. or Eb maj.	X	C min. or Eb maj.	III
C# min. or E maj.	IX	C# min. or E maj.	XI	C# min. or E maj.	IV
D min. or F maj.	X	D min. or F maj.	XII	D min. or F maj.	V
D# min. or F# maj.	XI	D# min. or F# maj.	I	D# min. or F# maj.	VI
Eb min. or Gb maj.	XI	Eb min. or Gb maj.	I	Eb min. or Gb maj.	VI
E min. or G maj.	XII	E min. or G maj.	II	E min. or G maj.	VII
F min. or Ab maj.	I	F min. or Ab maj.	III	F min. or Ab maj.	VIII
F# min. or A maj.	II	F# min. or A maj.	IV	F# min. or A maj.	IX
Gb min. or Bb maj.	II	Gb min. or Bb maj.	IV	Gb min. or Bb maj.	IX
G min. or Bb maj.	III	G min. or Bb maj.	V	G min. or Bb maj.	X
G# min. or B maj.	IV	G# min. or B maj.	VI	G# min. or B maj.	XI

“Both, Minor, Major, Minor, Major”

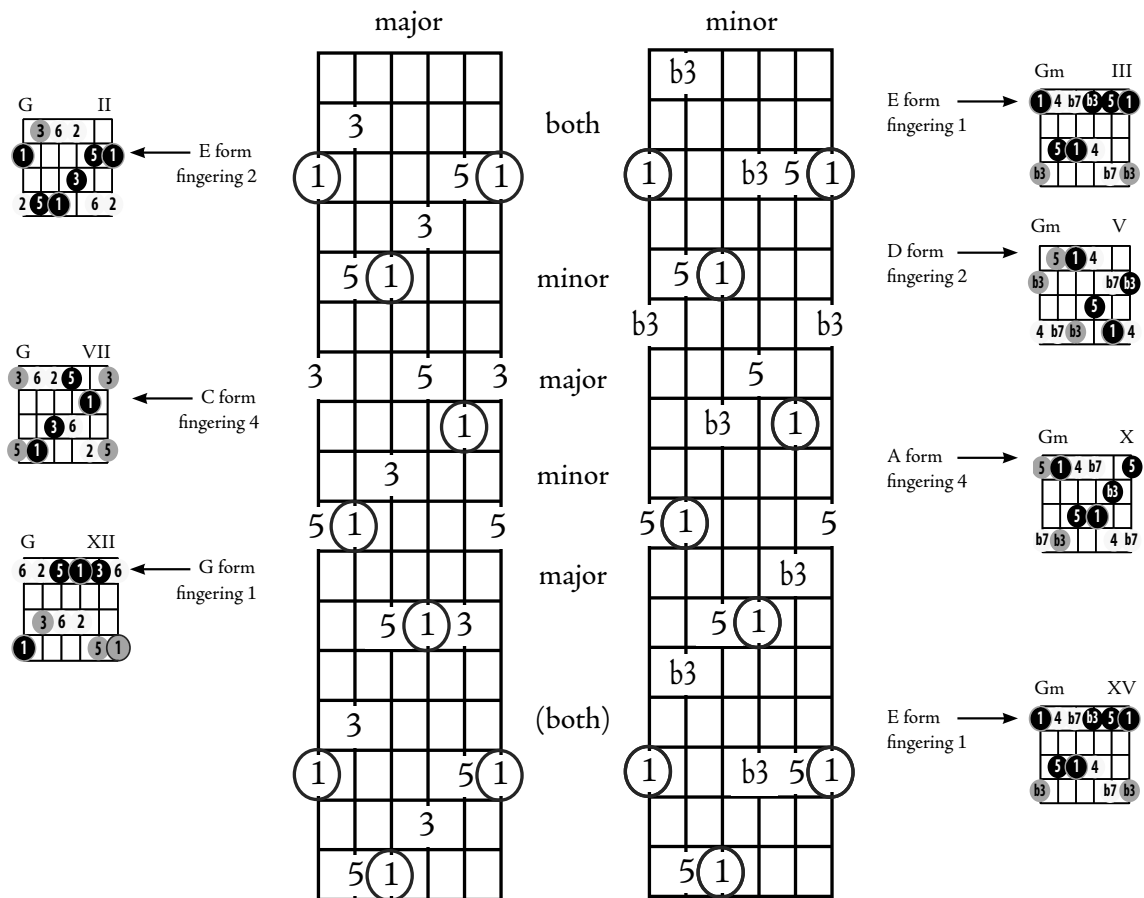
As you ascend the [octave shapes](#) in the order EDCAG, using *only* favored pentatonic fingerings 1, 2 and 4, the summary of the available major or minor pentatonic scales is both in E form, minor in D form, major in C form, minor in A form and major in G form. This can be summarized as “both, minor, major, minor, major”. Note that each fingering repeats in pairs of major and minor, such as fingering 2 for G major in II position and fingering 2 for G minor in V position.

In B.B. King's style, he plays blues in major keys with both major and minor pentatonic. Eric Clapton adopted this practice for his blues. Neil Schon is said to have admired Eric Clapton and adopted this practice second hand from Eric. Angus Young and Leslie West seem to also play in the B.B./Clapton mold and combine major and minor pentatonic.

Albert King used exclusively minor pentatonic. If you were using this strategy to play as he did only in minor (or were playing in a minor key where you must use minor), you could visualize the “both, minor, major, minor, major” sequence and choose only the minor pentatonic.

Country music, some pop and some southern rock often uses exclusively major pentatonic. As with the minor pentatonic strategy, you could visualize the “both, minor, major, minor, major” sequence but choose only the major pentatonic.

diagram legend: chord = black, arpeggio = black and grey, pentatonic scale = all numbers



Locate Pentatonic Scales by Chords on the Smallest Three Strings

be able to quickly locate these fingerings and play licks

Develop the ability to quickly locate either a minor or major pentatonic scale fingering in a given key *and* immediately play licks with it. You can build a repertoire of licks for minor pentatonic with [Minor Pentatonic Blues Rock Cells](#) and for major pentatonic with [Major Pentatonic Swing Blues Cells](#).

minor pentatonic

	Gm III	Gm VI	Gm X
	G minor pentatonic scale fingering 1	G minor pentatonic scale fingering 2	G minor pentatonic scale fingering 4
scale numbers	III	V	X
note 1, b3, 5 on the first three strings			
finger numbers			

major pentatonic

The major chord at the far right with its circled root on the third string needs to be conceived on the second third and fourth strings, to have it be part of one of the three preferred major pentatonic fingerings, fingering 1.

	G III	G VII	G XII
	G major pentatonic scale fingering 2	G major pentatonic scale fingering 4	G major pentatonic scale fingering 1
scale numbers	II	VII	XII
finger numbers			

three fingerings

Historically, blues, rock and blues rock guitar uses pentatonic scales in single note solos, not seven note scales based on the major scale. Favoring the fingerings with easier access to the important chord tones, three of the five pentatonic fingerings stand out. You can view the five fingerings on the following pages.

Fingering 1 is overwhelmingly used most, around half the time. For the most part, fingerings 2 and 4 are used the remainder of the time with only occasional use of fingerings 3 and 5. This doesn't mean you shouldn't explore fingerings 3 and 5, just explore 1, 2 and 4 first. When you get to exploring more options on how to slur notes and other melodic devices (other than blues licks) such as double stops, you'll then find more of a need for pentatonic fingerings 3 and 5.

three strings

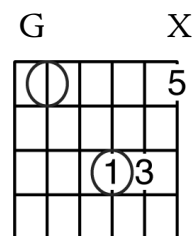
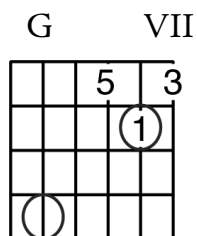
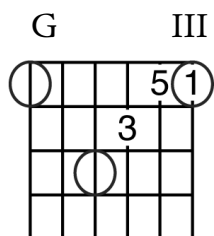
Blues licks tend to be played on the smaller strings. We'll be looking at the three smallest strings (one, two and three). The fourth string is used often as well, arguably as much as the first string (though I don't think so). By looking at the three commonly used pentatonic fingerings 1, 2 and 4 mentioned above and looking at them on the first three strings, the chord tones on which the themes and licks are based are easy to visualize and memorize.

three triads

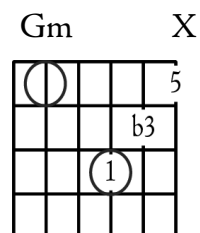
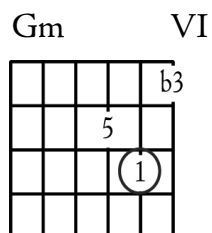
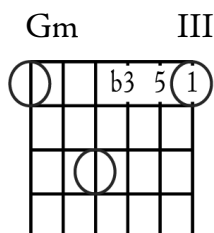
I'm orienting these pentatonic fingerings to three major triads (three-note chords), each fingered on the smallest three strings (one, two and three). These are shown in the top row of diagrams below. Each triad uses part of the cycle of chord tones 1-3-5-1-3-5, etc. In the bottom row of diagrams below, minor versions of each of the three major triads are shown. They each have been made minor by moving the note numbered "3" one fret lower in pitch, one fret toward the head of the guitar.

Note that for each pair of triads below, the minor triad shown below the major triad has its third lowered by a half step, moved one fret toward the head of the guitar.

major triads



minor triads
with flat three



A Specific Minor Pentatonic Fingering for Each Minor Chord

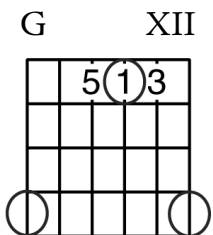
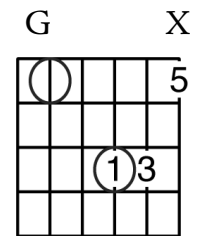
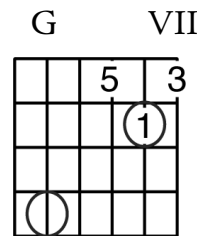
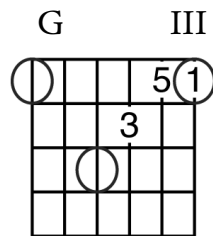
For each of the three minor chords shown above, there is a specific minor pentatonic scale fingering which has the chord as the part of it after which it is named. Each G minor chord is part of a G minor pentatonic scale.

	Gm III	Gm VI	Gm X
	G minor pentatonic scale fingering 1	G minor pentatonic scale fingering 2	G minor pentatonic scale fingering 4
finger numbers most relevant part	III 	V 	X
scale numbers note 1, b3, 5 on the first three strings			
finger numbers			

A Specific Major Pentatonic Fingering for Each Major Chord

For each of the three major chords shown in the [Three Triads](#) section above, there is a specific major pentatonic scale fingering which has the chord as the part of it after which it is named. Each G major chord is part of a G major pentatonic scale.

The major chord with its root on the third string needs to be conceived on the second third and fourth strings, to have it be part of one of the three preferred major pentatonic fingerings, fingering 1.



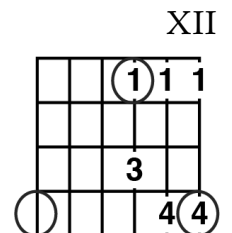
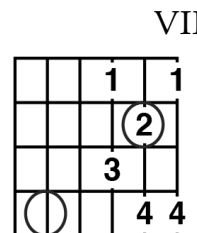
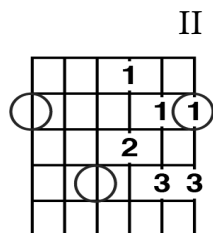
The major chord at the far right with its circled root on the third string needs to be conceived on the second third and fourth strings, to have it be part of one of the three preferred major pentatonic fingerings, fingering 1.

G major pentatonic scale fingering 2

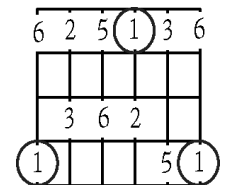
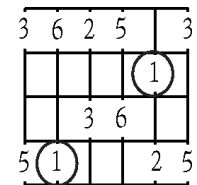
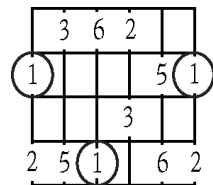
G major pentatonic scale fingering 4

G major pentatonic scale fingering 1

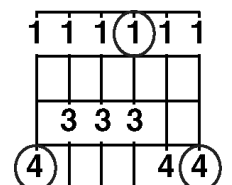
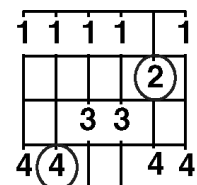
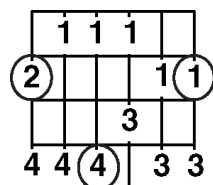
finger numbers
most relevant part



scale numbers



finger numbers



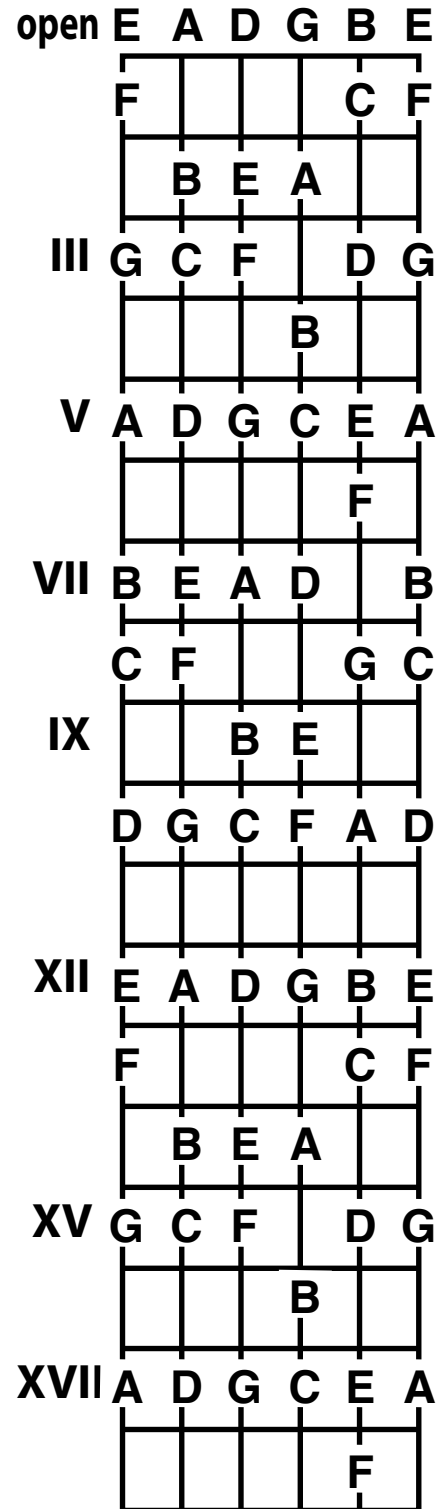
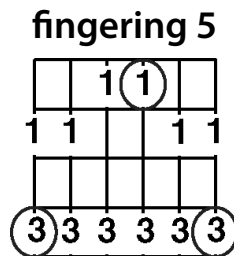
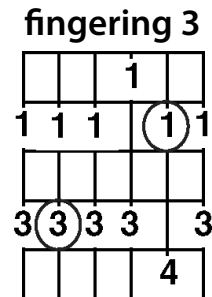
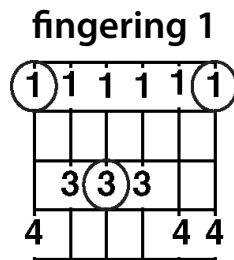
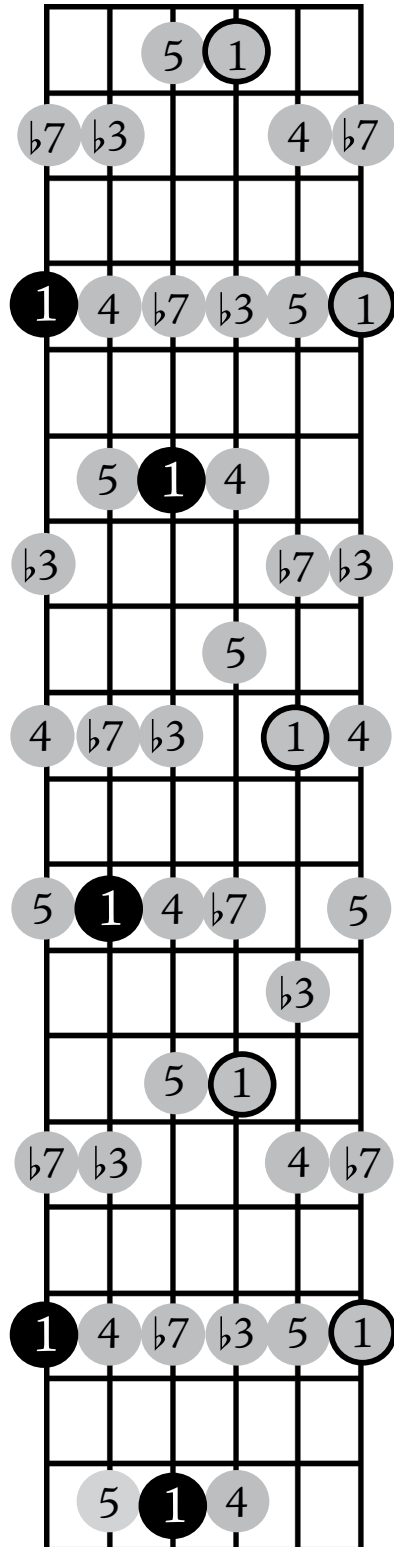
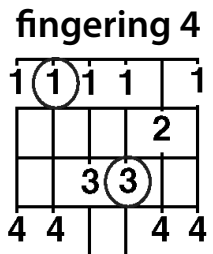
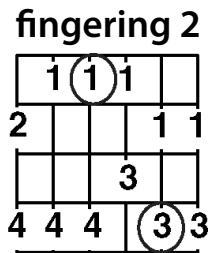
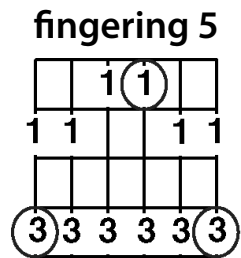
TRIADS AND PENTATONIC SCALES

	E form	D form	C form	A form	G form
major triad chords	 1 5 1 3 5 1	 5 1 5 1 3	 3 5 1 5 1	 5 1 5 1 3 5	 1 3 5 1 3 1
major triad arpeggios	 1 3 1 3 5 1 5 3	 3 5 1 3 5 1 3 4	 3 1 3 5 1 3 5 4	 5 1 3 1 3 5 5 3	 1 3 5 1 3 1 5 4
major pentatonic scale	 fingering 2	 fingering 3	 fingering 4	 fingering 5	 fingering 1
minor triad chords	 1 5 1 b3 5 1	 5 1 5 1 b3	 b3 5 1 5 1	 5 1 5 1 b3 5	 b3 5 1 5
minor triad arpeggios	 1 5 1 b3 5 1 b3 4	 b3 5 1 5 1 b3 b3 4	 b3 1 b3 5 1 b3 5 4	 5 1 b3 1 b3 5 b3 4	 1 b3 5 1 5 1 b3 4
minor pentatonic scale	 fingering 1	 fingering 2	 fingering 3	 fingering 4	 fingering 5
m7b5 arpeggio	 1 b5 b7 b3 b7 1 b3 1 b5 b3	 b3 b7 1 b5 b7 b3 b5 b3 1 b5	 b5 b7 b3 b7 1 b5 1 b5 b3	 b5 1 b5 b7 b3 b7 b7 b3 1 b5	 b7 b3 b7 1 b5 b7 1 b5 b3 1
m7/11b5 pentatonic scale	 fingering 1	 fingering 2	 fingering 3	 fingering 4	 fingering 5

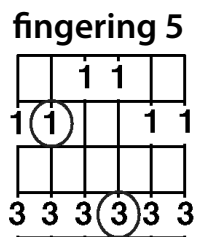
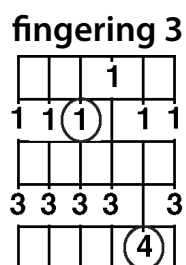
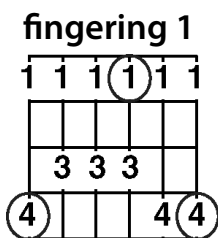
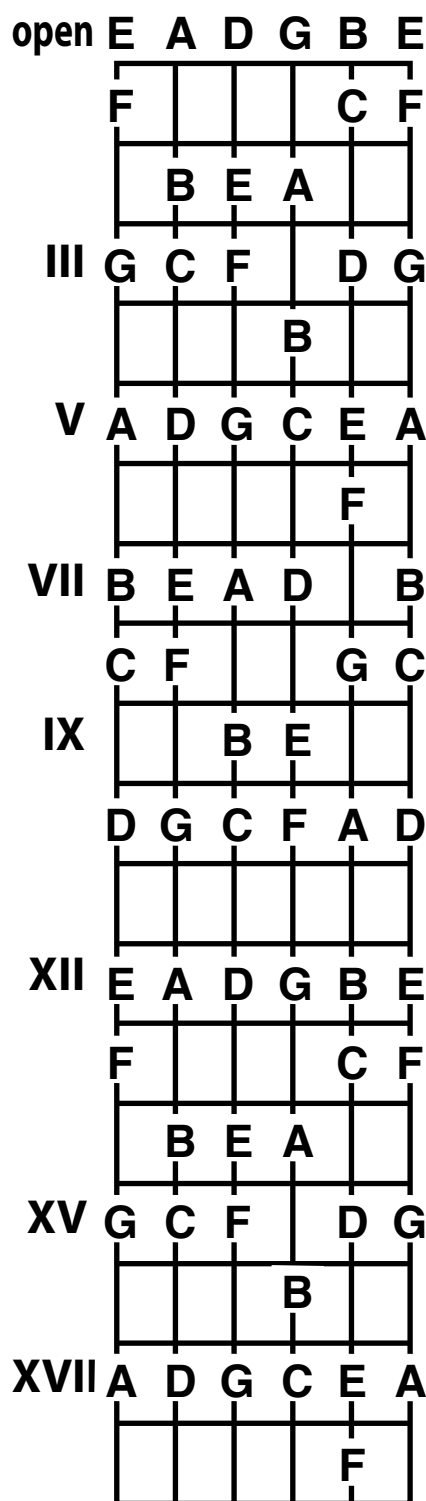
LOCATING PENTATONIC SCALES

Minor Pentatonic Scale

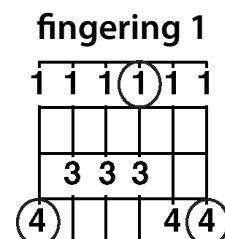
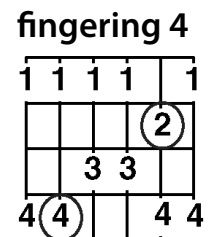
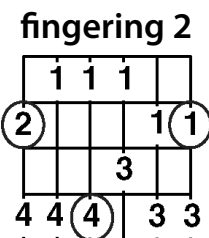
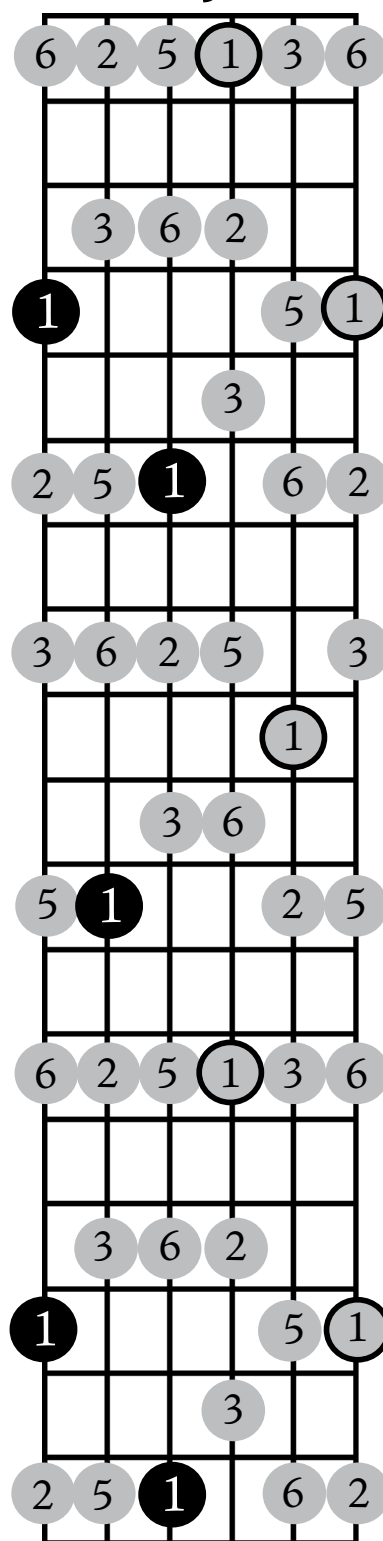
minor



Major Pentatonic Scale



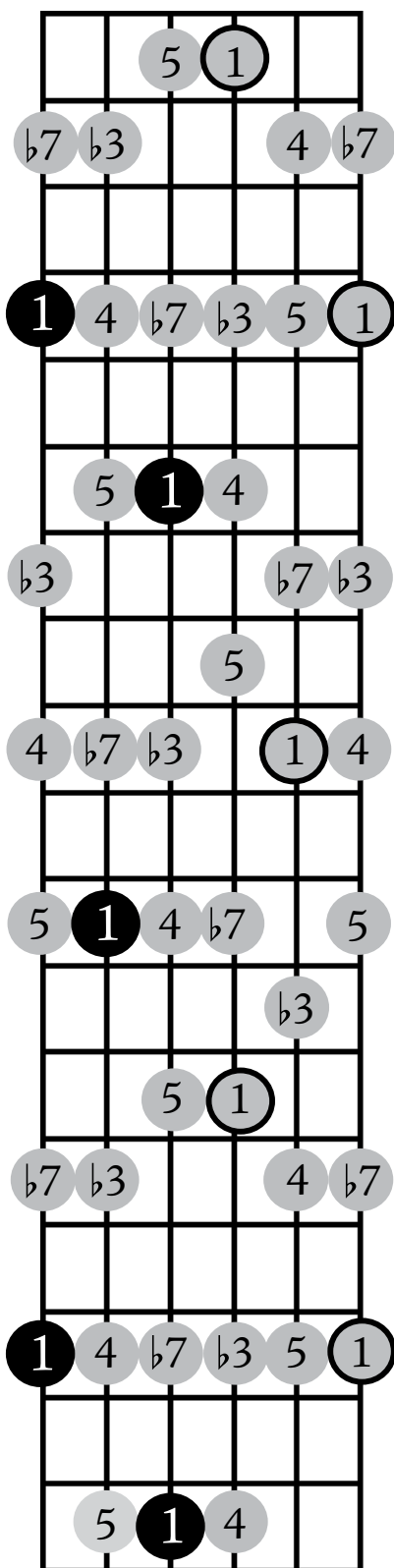
major



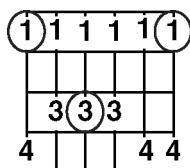
Parallel Major and Minor Pentatonic Scale

minor and major in the same key

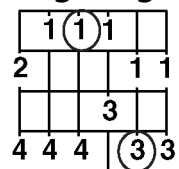
minor



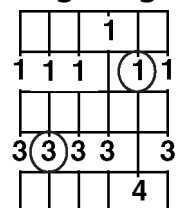
fingering 1



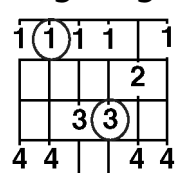
fingering 2



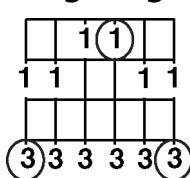
fingering 3



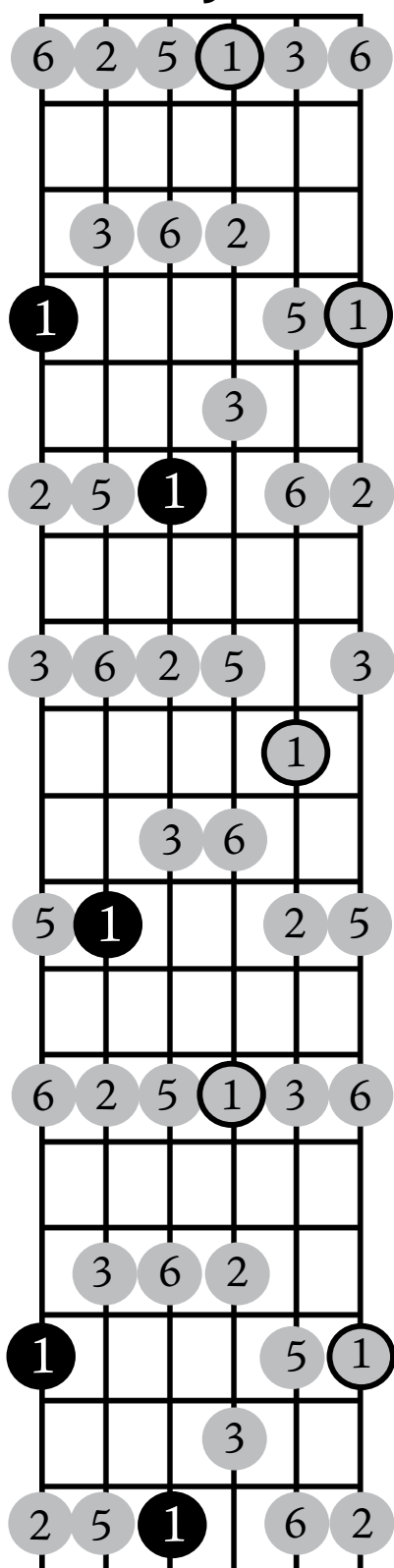
fingering 4



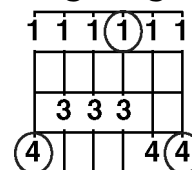
fingering 5



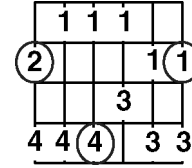
major



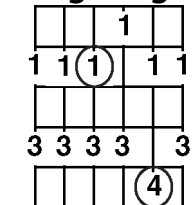
fingering 1



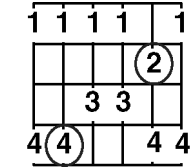
fingering 2



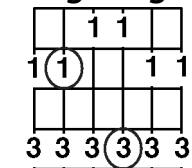
fingering 3



fingering 4



fingering 5



Relative Major and Minor Pentatonic Scale

two different keys: minor tone center three frets below major

minor

□ = minor
○ = major

fingering 1

fingering 2

fingering 3

fingering 4

fingering 5

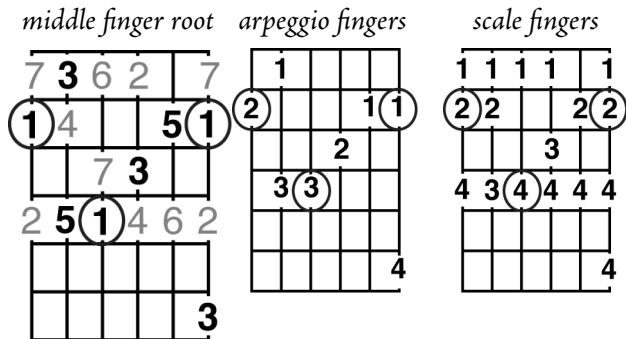
fingering 1

□ = minor
○ = major

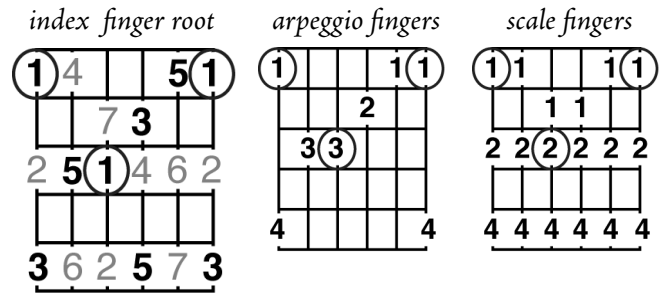
major

REFERENCE ARPEGGIOS AND SCALES

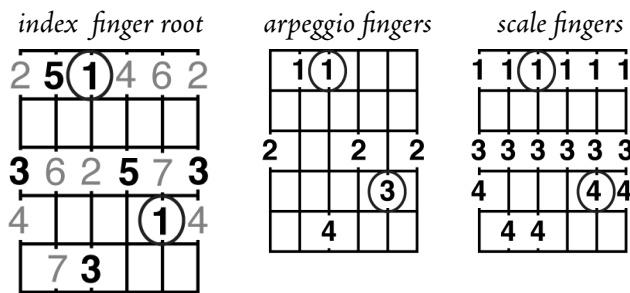
E shape, middle root



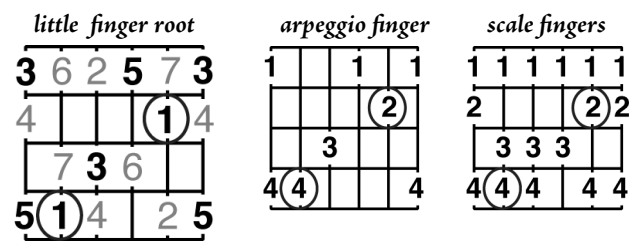
E shape, index root



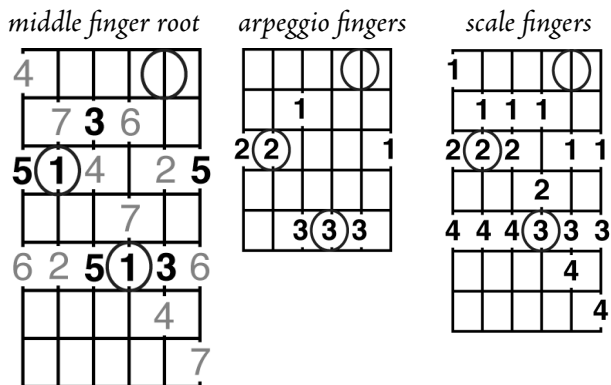
D shape



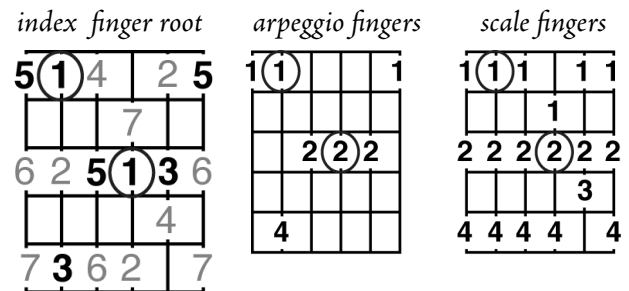
C shape



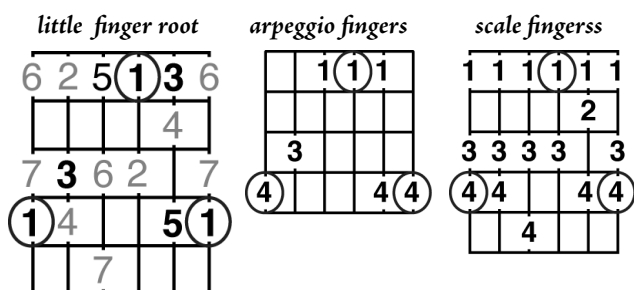
A shape, middle root



A shape, index root



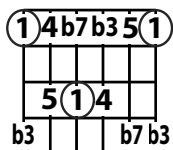
G shape



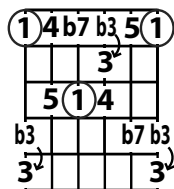
7 PENTATONIC SCALE TYPES BY OCTAVE SHAPE

Learn These Six Pairs First

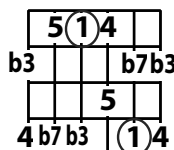
G min. pent. III



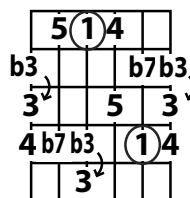
Gm pent. & 3 III



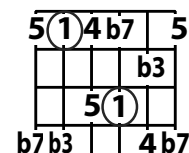
G min. pent. V



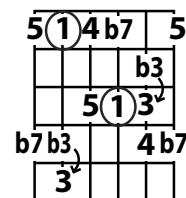
Gm pent. & 3 V



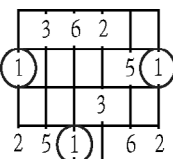
G min. pent. X



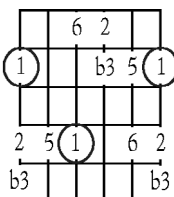
Gm pent. & 3 X



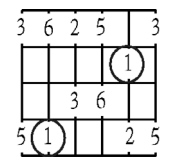
G maj. pent. II



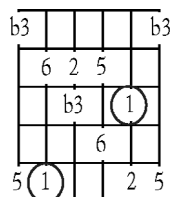
Gm69 pent. II



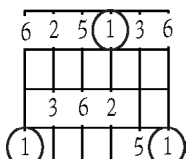
G maj. pent. VII



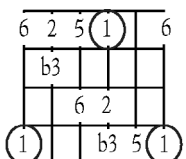
Gm69 pent. VI



G maj. pent. XII



Gm69 pent. XII



E Shape Pentatonic Scales

7/11 type

6/11 type

6/9 type

minor 7/11

7/11

minor 7/11b5

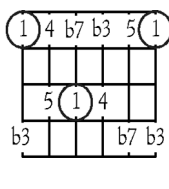
minor 6/11

m6/11b5

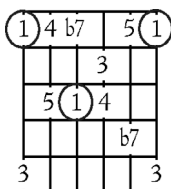
major 6/9

minor 6/9

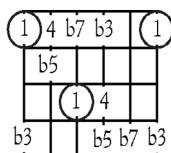
fingering 1



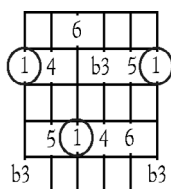
fingering 1



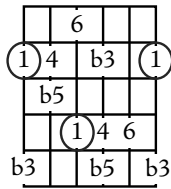
fingering 1



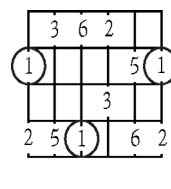
fingering 1



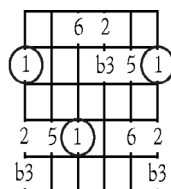
fingering 1



fingering 2



fingering 2



D Shape Pentatonic Scales

7/11 type

6/11 type

6/9 type

minor 7/11

7/11

minor 7/11b5

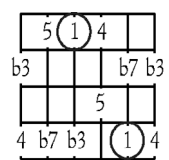
minor 6/11

m6/11b5

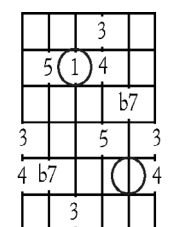
major 6/9

minor 6/9

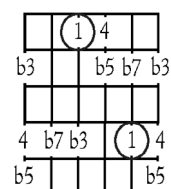
fingering 2



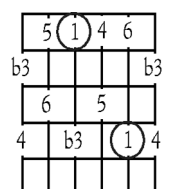
fingering 2



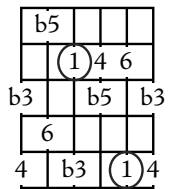
fingering 2



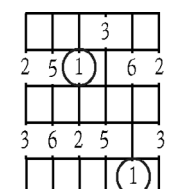
fingering 2



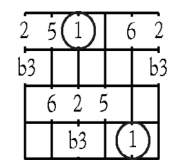
fingering 2



fingering 3



fingering 3



C Shape Pentatonic Scales

7/11 type

minor 7/11	7/11	minor 7/11b5
fingering 3	fingering 3	fingering 3

6/11 type

minor 6/11	m6/11b5
fingering 3	fingering 3

6/9 type

major 6/9	minor 6/9
fingering 4	fingering 4

A Shape Pentatonic Scales

7/11 type

minor 7/11	7/11	minor 7/11b5
fingering 4	fingering 4	fingering 4

6/11 type

minor 6/11	m6/11b5
fingering 4	fingering 4

6/9 type

major 6/9	minor 6/9
fingering 5	fingering 5

G Shape Pentatonic Scales

7/11 type

minor 7/11	7/11	minor 7/11b5
fingering 5	fingering 5	fingering 5

6/11 type

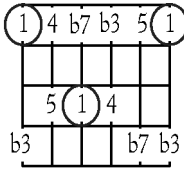
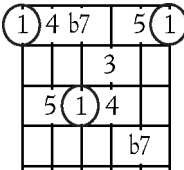
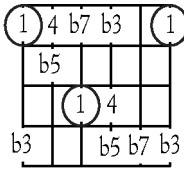
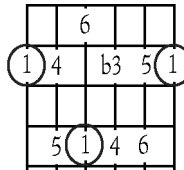
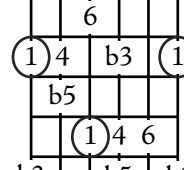
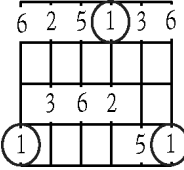
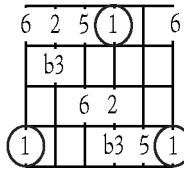
minor 6/11	m6/11b5
fingering 5	fingering 5

6/9 type

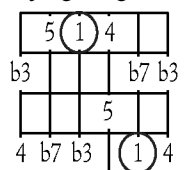
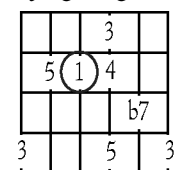
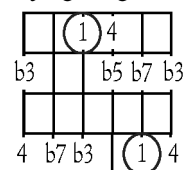
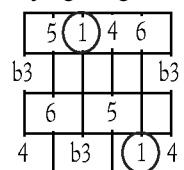
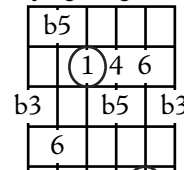
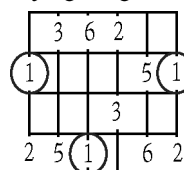
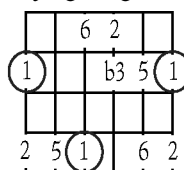
major 6/9	minor 6/9
fingering 1	fingering 1

7 Pentatonic Scale Types by Fingering

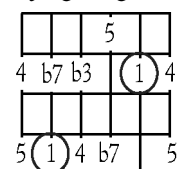
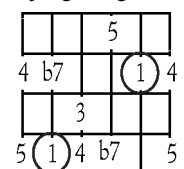
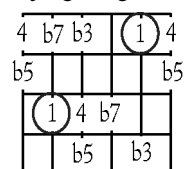
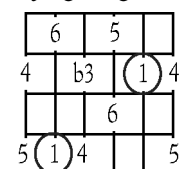
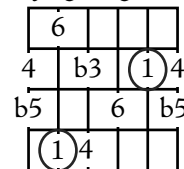
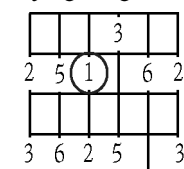
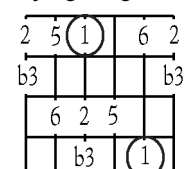
fingering 1

7/11 type			6/11 type		6/9 type	
minor 7/11	7/11	minor 7/11b5	minor 6/11	m6/11b5	major 6/9	minor 6/9
fingering 1	fingering 1	fingering 1	fingering 1	fingering 1	fingering 1	fingering 1
						

fingering 2

7/11 type			6/11 type		6/9 type	
minor 7/11	7/11	minor 7/11b5	minor 6/11	m6/11b5	major 6/9	minor 6/9
fingering 2	fingering 2	fingering 2	fingering 2	fingering 2	fingering 2	fingering 2
						

fingering 3

7/11 type			6/11 type		6/9 type	
minor 7/11	7/11	minor 7/11b5	minor 6/11	m6/11b5	major 6/9	minor 6/9
fingering 3	fingering 3	fingering 3	fingering 3	fingering 3	fingering 3	fingering 3
						

fingering 4

7/11 type

minor 7/11	7/11	minor 7/11b5
fingering 4	fingering 4	fingering 4
5 (1) 4 b7 5	5 (1) 4 b7 5	b5 (1) 4 b7 b5
b7 b3 4 b7	b7 5 (1) 3 4 b7	b7 b3 (1) 4 b7
	3	

6/11 type

minor 6/11	m6/11b5
fingering 4	fingering 4
5 (1) 4 6 5	b5 (1) 4 6 b5
6 5 (1) 6	6 (1) 6
b3 4	b3 4

6/9 type

major 6/9	minor 6/9
fingering 4	fingering 4
3 6 2 5 3	b3 6 2 5 b3
5 (1) 2 5	5 (1) 2 5

fingering 5

7/11 type

minor 7/11	7/11	minor 7/11b5
fingering 5	fingering 5	fingering 5
5 (1) 4 b7 5	5 (1) 4 b7 5	(1) 4 b7 b5 (1)
b7 b3 4 b7	b7 3 4 b7	b7 b3 4 b7
(1) 4 b7 b3 5 (1)	(1) 4 b7 5 (1)	(1) 4 b7 b3 (1)
	3	b5

6/11 type

minor 6/11	m6/11b5
fingering 5	fingering 5
6 5 (1) 6	b5 (1) 6
b3 4	b3 4
(1) 4 b3 5 (1)	(1) 4 b3 (1)
	6 b5

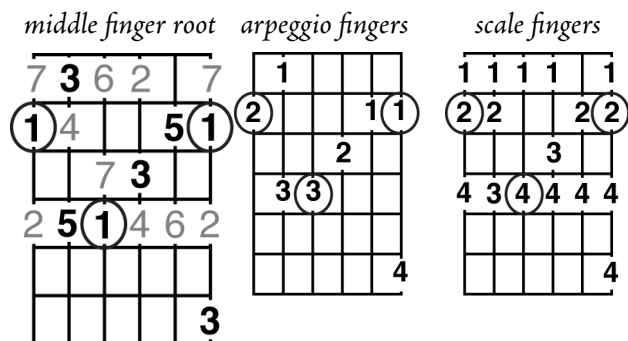
6/9 type

major 6/9	minor 6/9
fingering 5	fingering 5
3 6 2 5 3	b3 6 2 5 b3
5 (1) 2 5	5 (1) 2 5
6 2 5 (1) 3 6	6 2 5 (1) 3 6
	(b3)

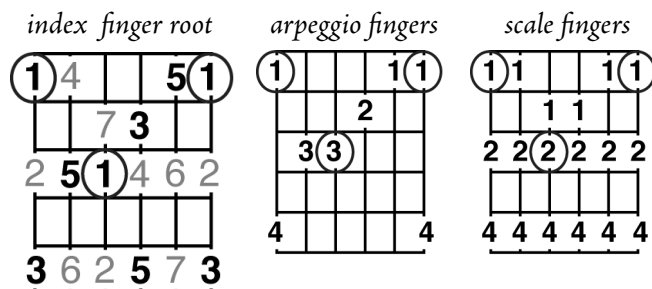
E Shape Pentatonic Scales, Chords and Arpeggios

reference major arpeggios and major scales

middle root

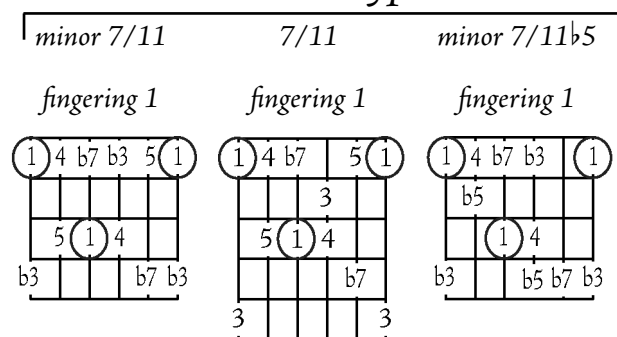


index root

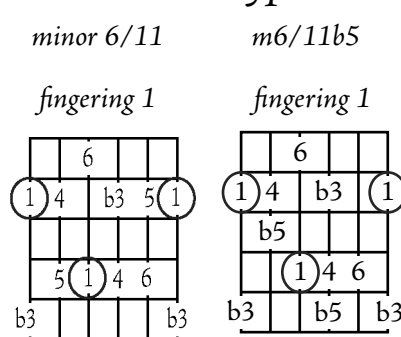


E shape pentatonic scales

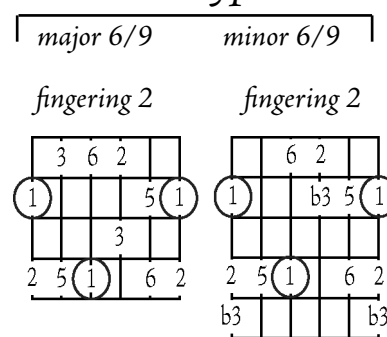
7/11 type



6/11 type

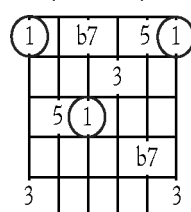


6/9 type

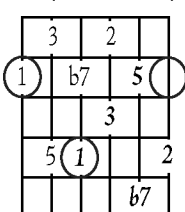


E shape arpeggios

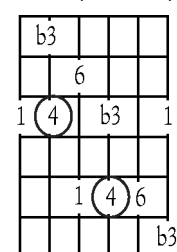
I7 (1-3-5-b7)



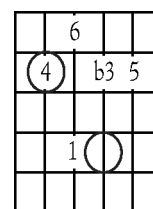
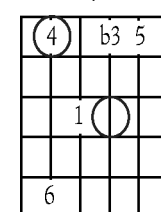
I9 (1-3-5-b7-2)

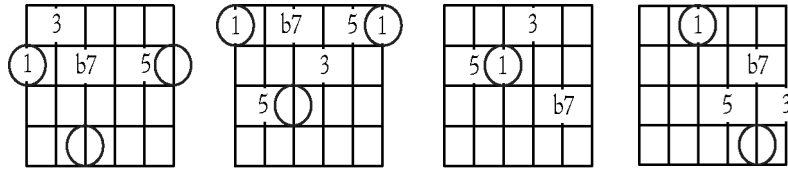
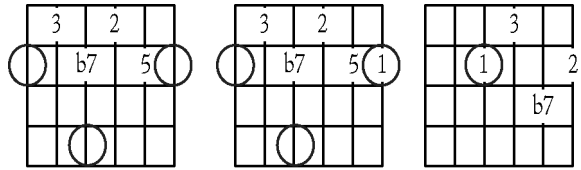
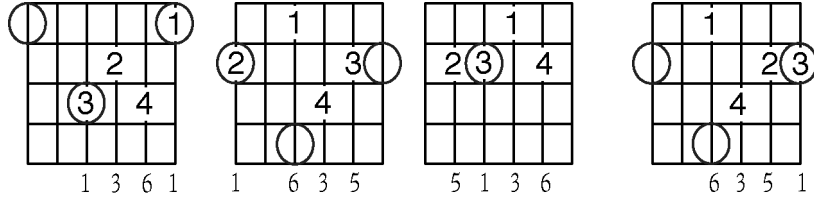
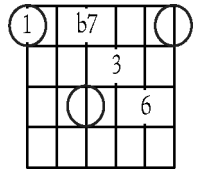
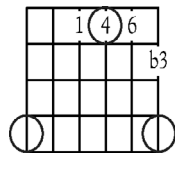
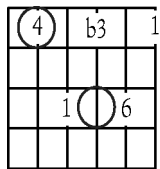
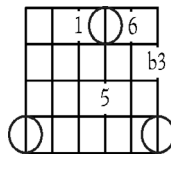
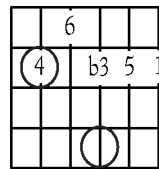
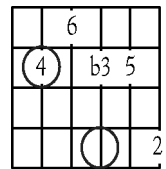
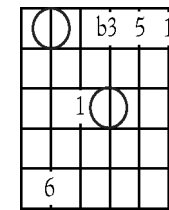
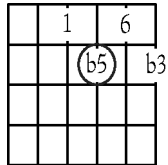
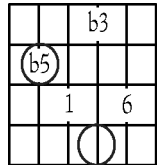
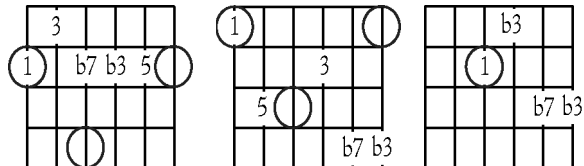
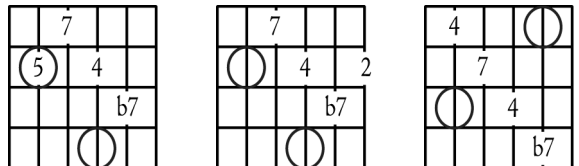


IV7 (4-6-1-b3)



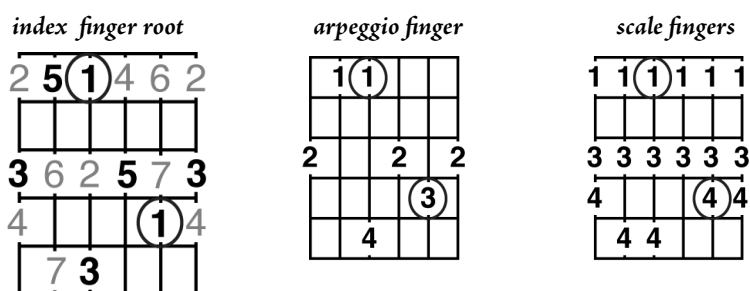
IV9 (4-6-1-b3-5)



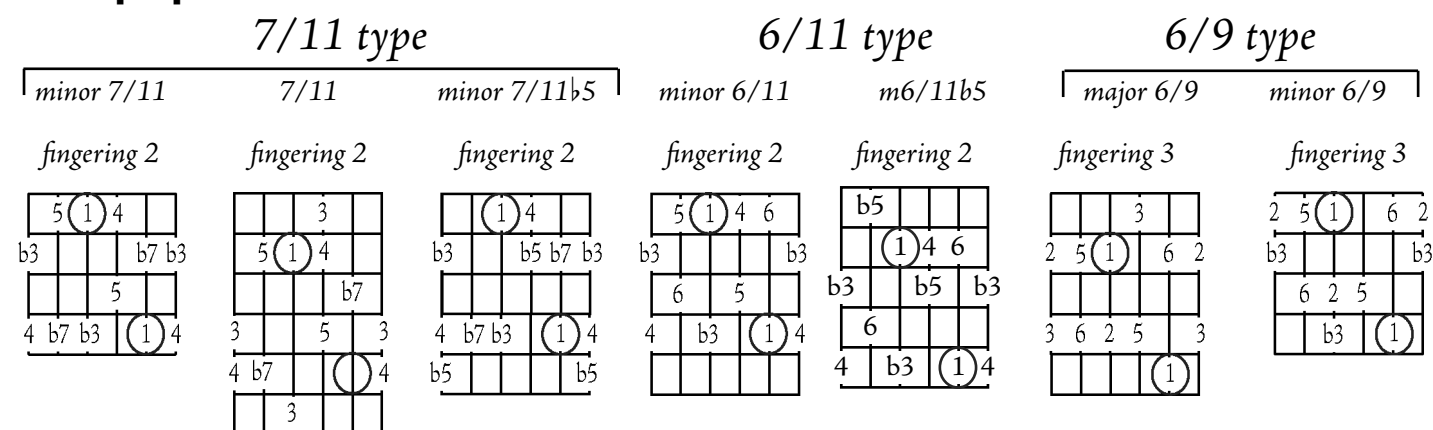
E shape I7, I6 and IV7 type chords**I7** (1-3-5-b7)**I9** (1-3-5-b7-2)**I6** (1-3-5-6)**I13** (1-3-5-b7-2-6)**IV7** (4-6-1-b3)**IV9** (4-6-1-b3-5)**IV13** (4-6-1-b3-5-2)**#IVdim7** (#4-6-1-b3)**E shape I7#9 and V7 #9 type chords****I7#9** (1-3-5-b7-#9 = b3)**V7#9** (5-7-2-4-b7)

D Shape Pentatonic Scales, Chords and Arpeggios

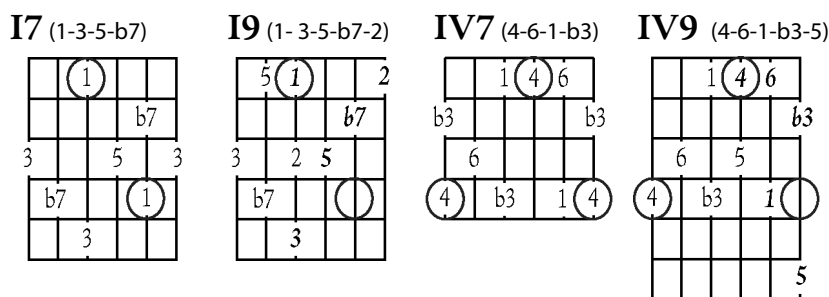
reference major arpeggios and major scales



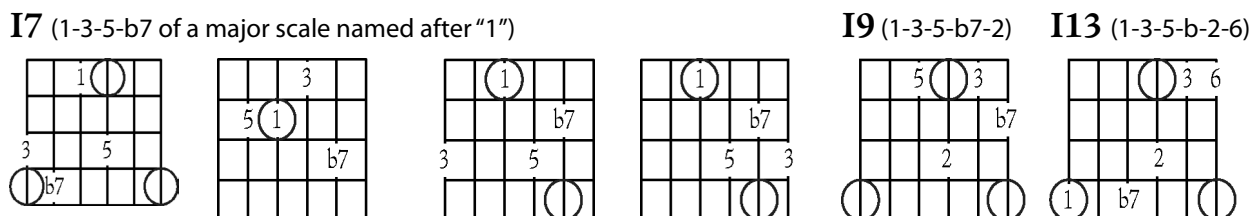
D shape pentatonic scales



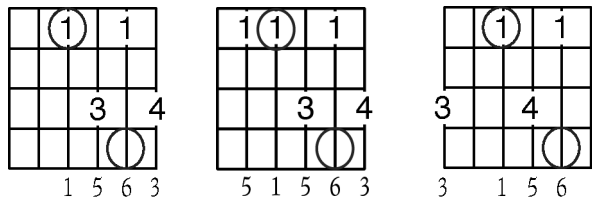
D shape arpeggios



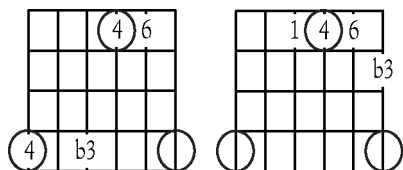
D shape I7, I6 and IV7 type chords



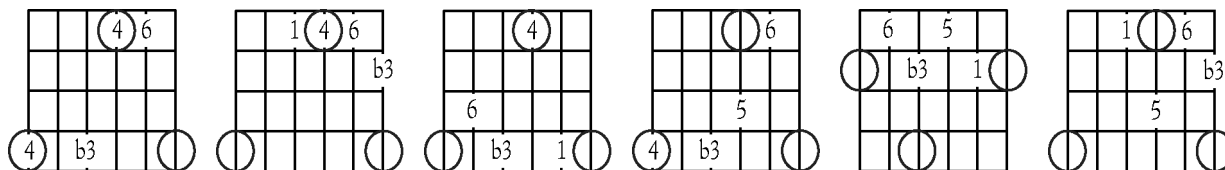
I6 (1-3-5-6)



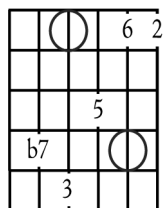
IV7 (4-6-1-b3)



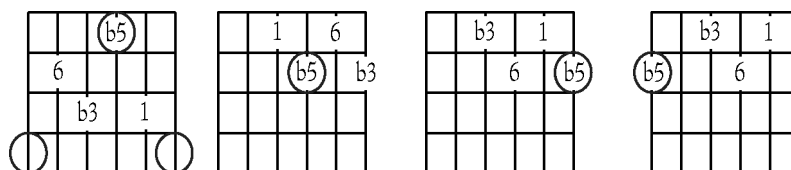
IV9 (4-6-1-b3-5)



I13 (1-3-5-b7-2-4-6)

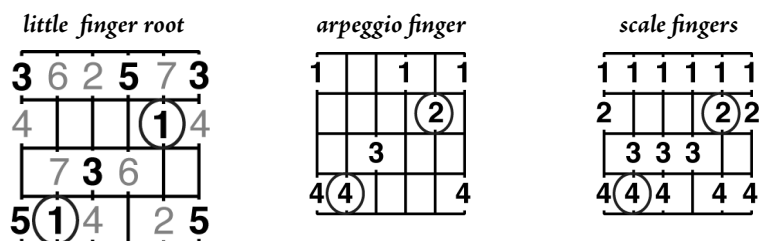


#IVdim7 (#4-6-1-b3)



C Shape Pentatonic Scales, Chords and Arpeggios

reference major arpeggios and major scales

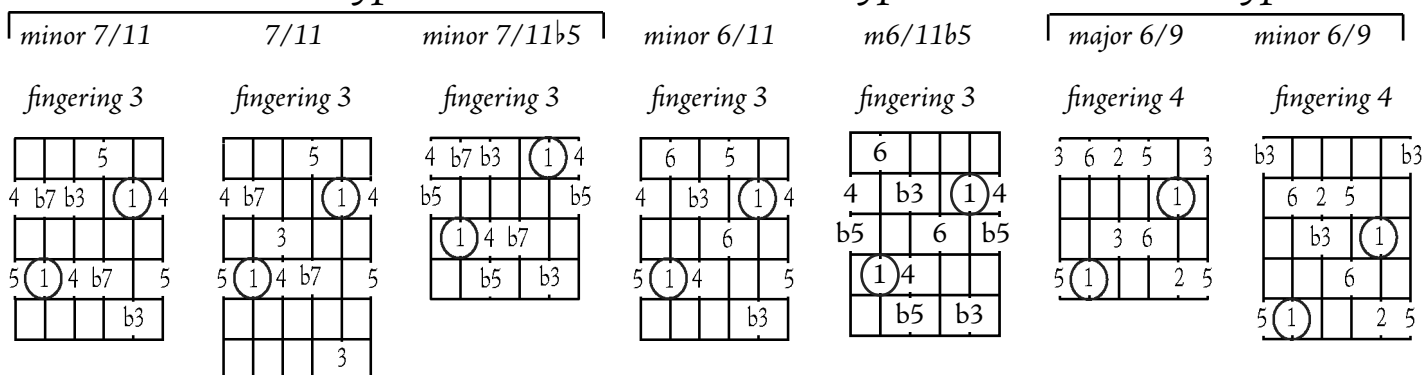


C shape pentatonic scales

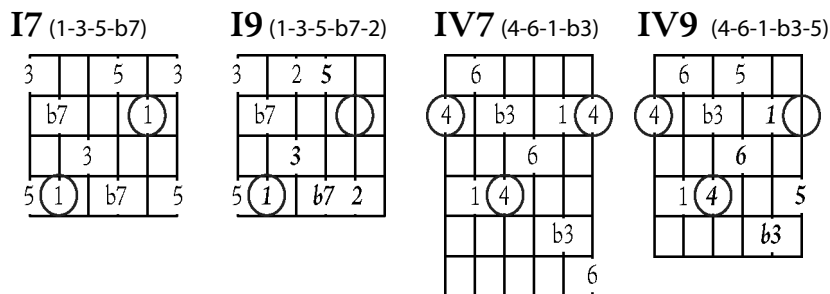
7/11 type

6/11 type

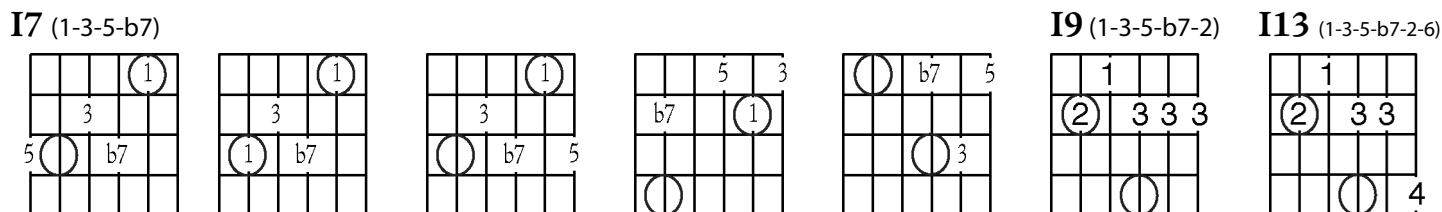
6/9 type



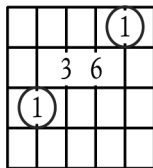
C shape arpeggios



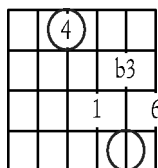
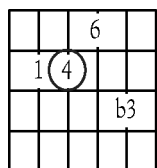
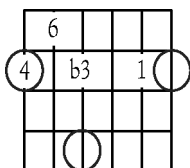
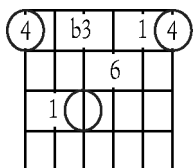
C shape I7, I6 and IV7 type chords



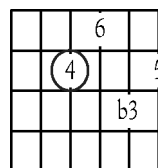
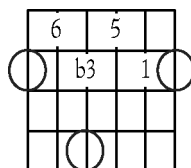
I6 (1-3-5-6)



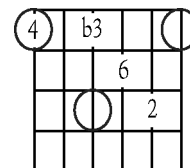
IV7 (4-6-1-b3)



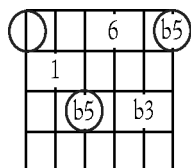
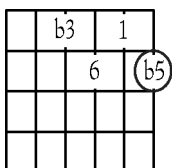
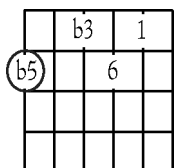
IV9 (4-6-1-b3-5)



IV13 (4-6-1-b3-5-2)



#IVdim7 (#4-6-1-b3)

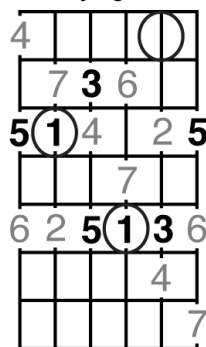


A Shape Pentatonic Scales, Chords and Arpeggios

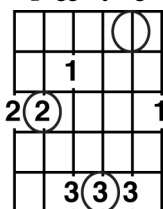
reference major arpeggios and major scales

middle root

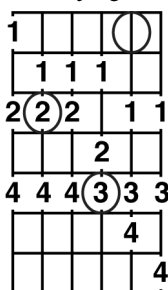
middle finger root



arpeggio fingers

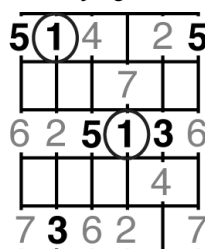


scale fingers

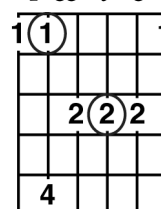


index root

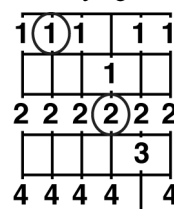
index finger root



arpeggio fingers

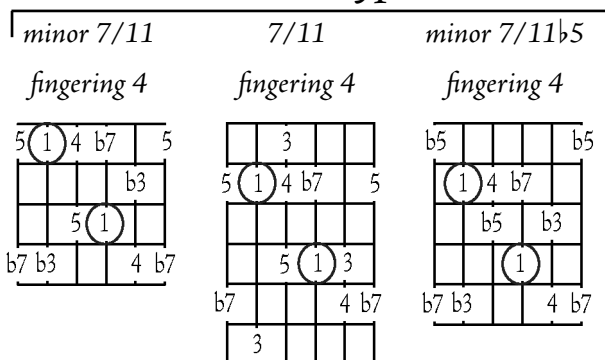


scale fingers

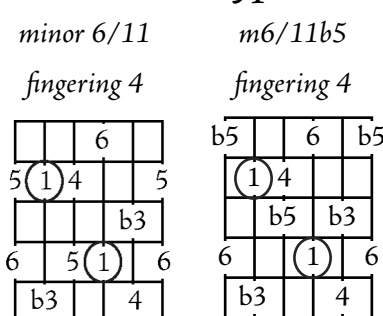


A shape pentatonic scales

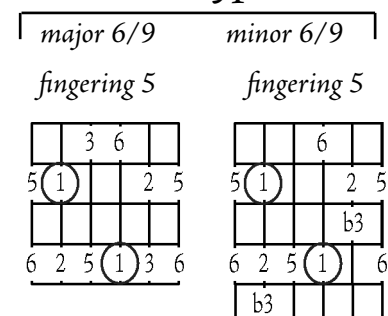
7/11 type



6/11 type

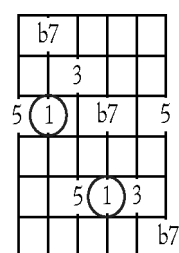


6/9 type

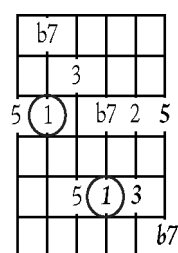


A shape arpeggios

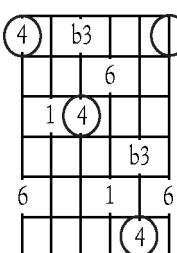
I7 (1-3-5-b7)



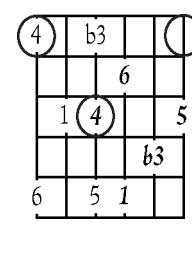
I9 (1-3-5-b7-2)



IV7 (4-6-1-b3)

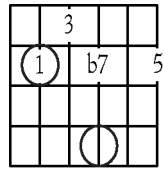
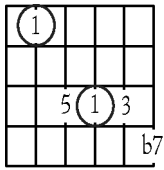
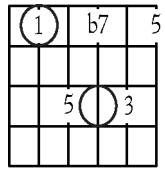


IV9 (4-6-1-b3-5)

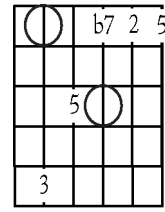
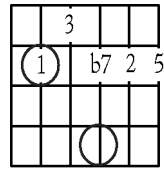


A shape I7 and IV7 type chords

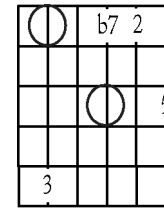
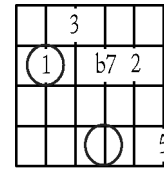
I7 (1-3-5-b7)



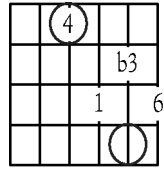
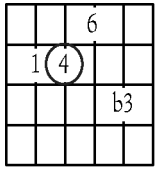
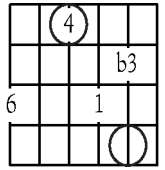
I9 (1-3-5-b7-2)



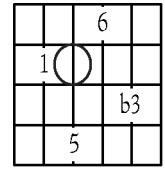
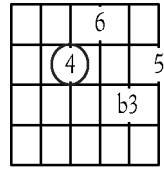
I13 (1-3-5-b7-2-6)



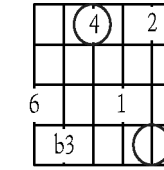
IV7 (4-6-1-b3)



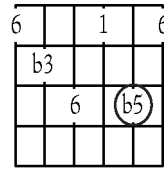
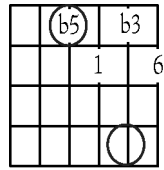
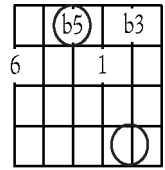
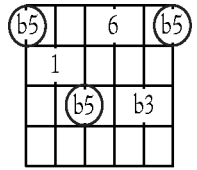
IV9 (4-6-1-b3-5)



IV13 (4-6-1-b3-5-2)

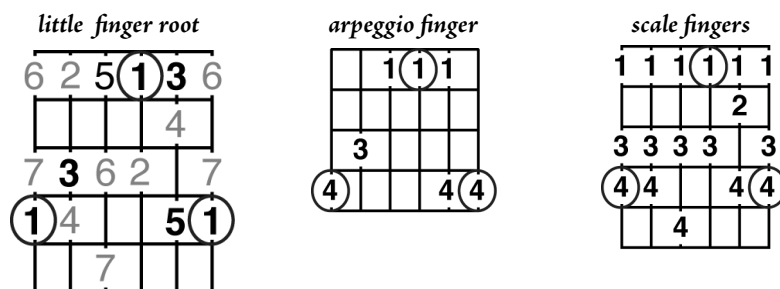


#IVdim7 (#4-6-1-b3)

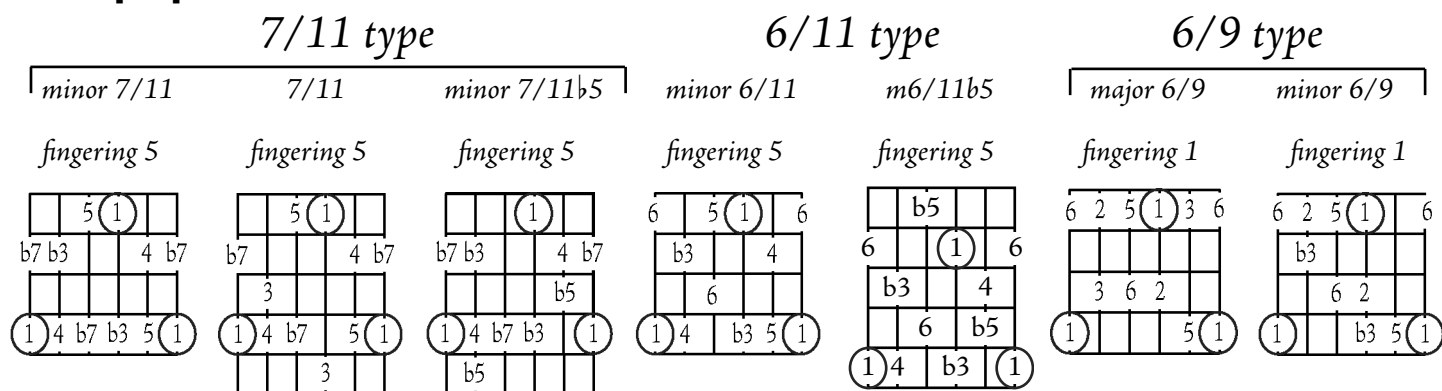


G Shape Pentatonic Scales, Chords and Arpeggios

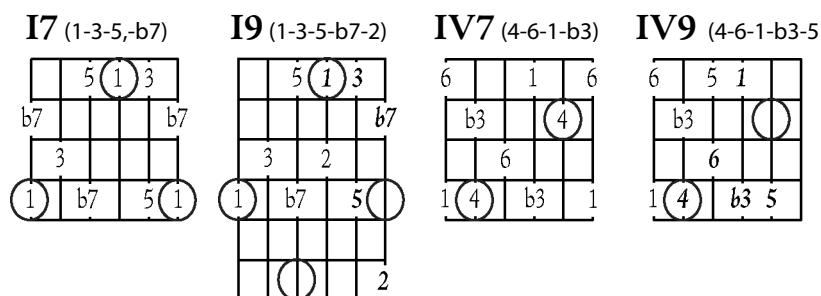
reference major arpeggios and major scales



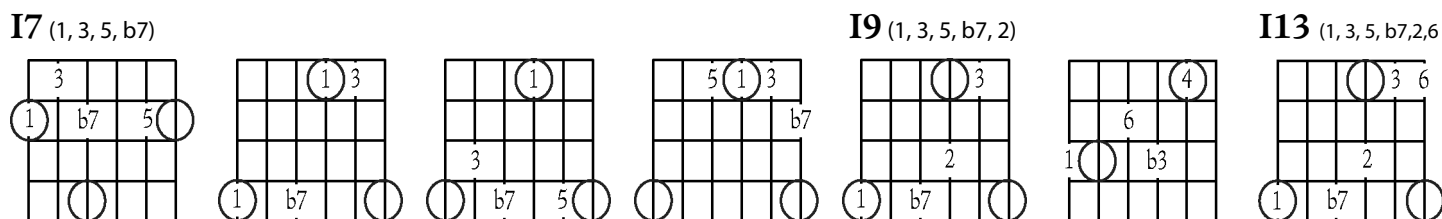
G shape pentatonic scales



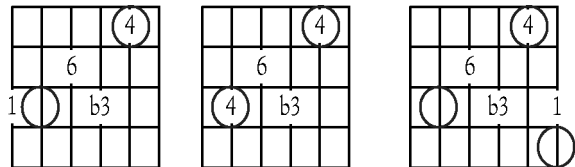
G shape arpeggios



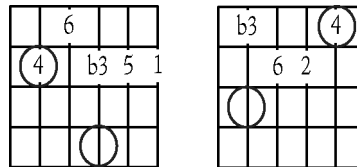
G shape I7 and IV7 type chords



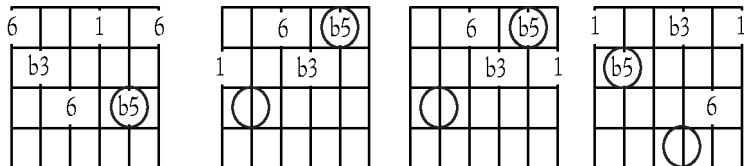
IV7 (4-6-1-b3)



IV9 (4-6-1-b3-5) **IV13** (4-6-1-b3-5-2)

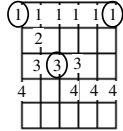
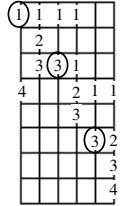


#IVdim7 (#4-6-1-b3)

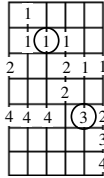
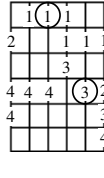


MOVABLE PENTATONIC SCALES WITH ONE CHROMATIC

minor 7/11 fingering 1

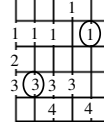
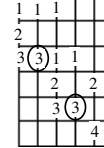
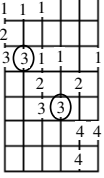
ascend/descend
fingering 1ascend/descend
fingering 1/2

minor 7/11 fingering 2

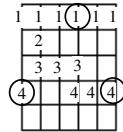
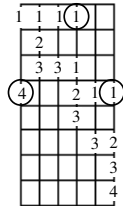
ascend
fingering 2descend
fingering 2

minor 7/11 fingering 3

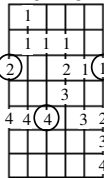
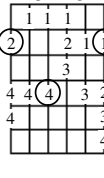
fingering 3

ascend
fingering 3/4descend
fingering 3/4

major 6/9 fingering 1

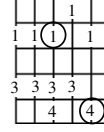
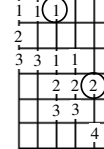
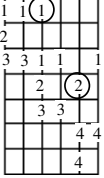
ascend/descend
fingering 1ascend/descend
fingering 1/2

major 6/9 fingering 2

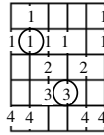
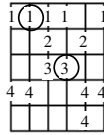
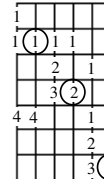
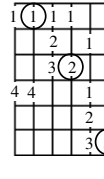
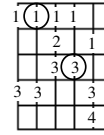
ascend
fingering 2descend
fingering 2

major 6/9 fingering 3

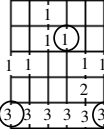
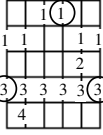
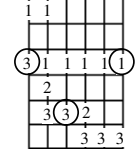
fingering 3

ascend
fingering 3/4descend
fingering 3/4

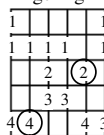
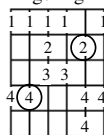
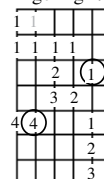
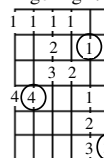
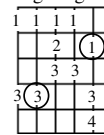
minor 7/11 fingering 4

ascend
fingering 4descend
fingering 4ascend
fingering 4/5descend
fingering 4/5ascend/descend
fingering 4/5

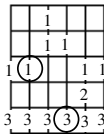
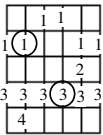
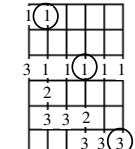
minor 7/11 fingering 5

ascend
fingering 5descend
fingering 5ascend/descend
fingering 5/1

major 6/9 fingering 4

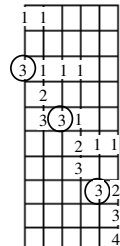
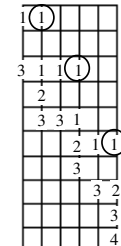
ascend
fingering 4descend
fingering 4ascend
fingering 4/5ascend
fingering 4/5ascend/descend
fingering 4/5

major 6/9 fingering 5

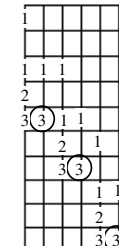
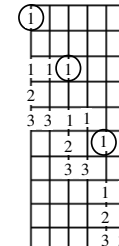
ascend
fingering 5descend
fingering 5ascend/descend
fingering 5/1

WIDE RANGE FINGERINGS

minor 7/11 major 6/9

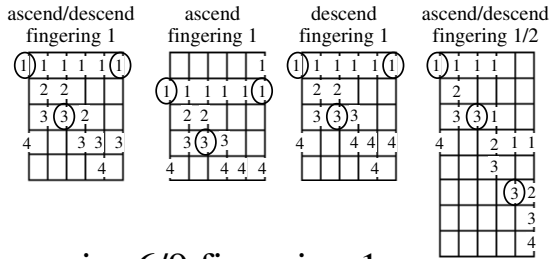
ascend/descend
fingering 5/1/2ascend/descend
fingering 5/1/2

minor 7/11 major 6/9

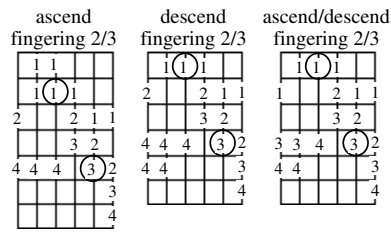
ascend/descend
fingering 3/4/5ascend/descend
fingering 3/4/5

MOVABLE PENTATONIC SCALES WITH TWO CHROMATICS

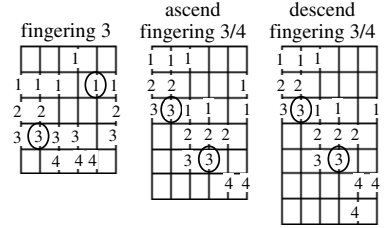
minor 7/11 fingering 1



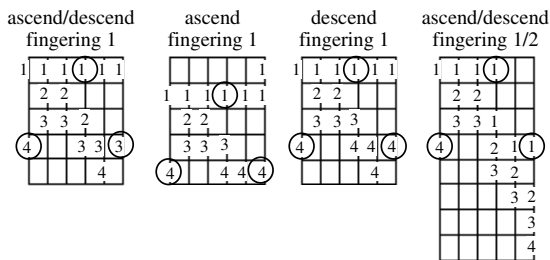
minor 7/11 fingering 2



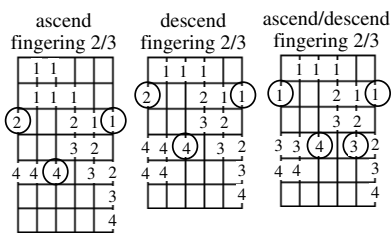
minor 7/11 fingering 3



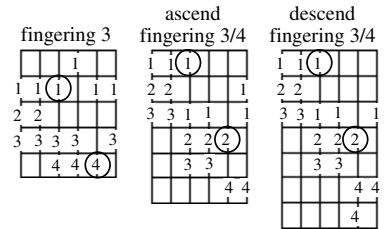
major 6/9 fingering 1



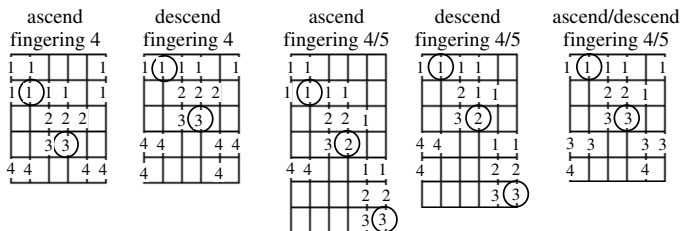
major 6/9 fingering 2



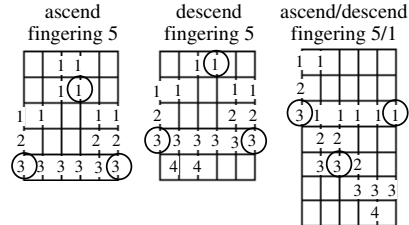
major 6/9 fingering 3



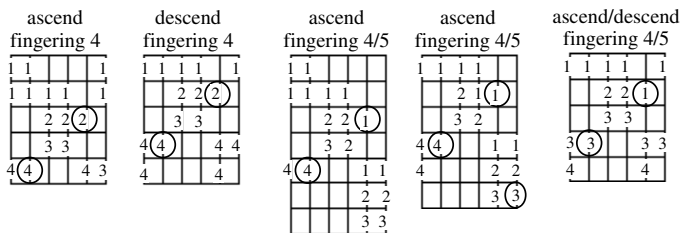
minor 7/11 fingering 4



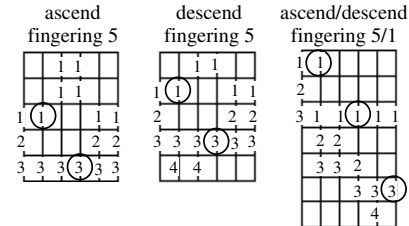
minor 7/11 fingering 5



major 6/9 fingering 4

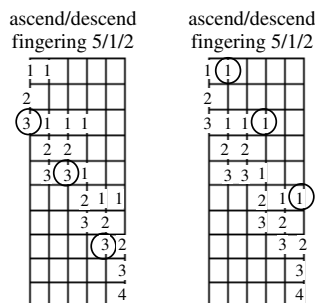


major 6/9 fingering 5

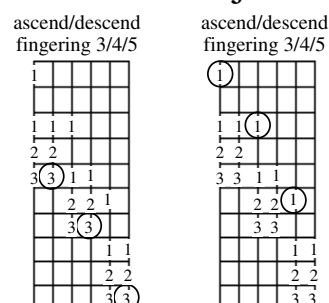


WIDE RANGE FINGERINGS

minor 7/11 major 6/9



minor 7/11 major 6/9



PENTATONIC EXERCISES

Pentatonic Scale Fingering 1 - Alternate Picking

movable fingering

1	1	1	1	1
3	3	3		
4			4	4

Gm7/11 pentatonic scale

1	4	b7	b3	5	1
5	1	4			
b3			b7	b3	

Bbma6/9 pentatonic scale

6	2	5	1	3	6
3	6	2			
1			5	1	

Pentatonic Scale Fingering 1 Triad Arpeggio Subsets - Economy Picking

Gm (Em form)

1		1	1	1
3	4			

Gm

1		b3	5	1
5	1			
b3			b3	

movable fingering

1	1	1	1	1
3	3			
4			4	4

Bb (G form)

	1	1	1	
3				
4				

Bb

	5	1	1	
3				
1		5	1	

movable fingering

	1	1	1	
3				
4			4	4

G Minor 7/11 Pentatonic Scale Fingering 1 With One Chromatic (#4/b5)

Gm7/11

1	1	1	1	1	1
2					
3	3	3			
4			4	4	

Bb Major 6/9 Pentatonic Scale Fingering 1 With One Chromatic (#2/b3)

III

1	1	1	1	1
2				
3	3	3		
4			4	4

T 3/4
A 3/4
B 3/4

ascend II descend III

				1
1	1	1	1	1
2	2			
3	3	3		
4			4	4

1	1	1	1	1
2	2			
3	3	3		
4			4	4

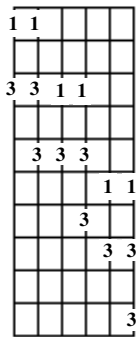
Pentatonic Scale Fingering 1 With Two Chromatics

G Minor 7/11 With #4/b5, Natural 7
and Bb Major 6/9 With #2/b3, #5/b6

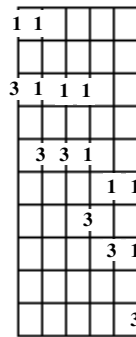
T 7/4
A 7/4
B 7/4

T 4/4
A 4/4
B 4/4

ascending |



descending |

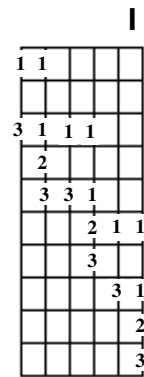


Wide Range Pentatonic Fingerings 1 through 3

used for both pentatonic scales:
G Minor 7/11 and Bb Major 6/9

Wide Range Pentatonic Fingerings 1 Through 3 With One Chromatic

used for both pentatonic scales:
G Minor 7/11 With #4/b5 and Bb Major 6/9 With #2/b3



Wide Range Pentatonic Fingerings 1 Through 3 With Two Chromatics

used for both pentatonic scales:

G Minor 7/11 With #4/b5, Natural 7 Chromatics

Bb Major 6/9 With #2/b3, #5/b6 Chromatics

used for both pentatonic scales:
G Minor 7/11 With #4/b5, Natural 7 Chromatics
Bb Major 6/9 With #2/b3, #5/b6 Chromatics

The diagram on the left shows the fretboard layout for these scales. The top staff shows the G Minor 7/11 scale with a repeat sign and a double bar line. The bottom staff shows the Bb Major 6/9 scale with a repeat sign and a double bar line. Fingerings are indicated by numbers 1-3 below the notes.

Pentatonic Scale Fingering 2 - Alternate Picking

movable fingering

1	1	1	
2			1 1
		3	
4	4	4	3 3

Gm711 V pentatonic scale

5	(1)	4	
b3		b7 b3	
		5	
4	b7 b3	(1)	4

Bbma6/9 V pentatonic scale

	3	6	2
(1)			5 (1)
		3	
2	5	(1)	6 2

T
A
B

Pentatonic Scale Fingering 2 Triad Arpeggio Subsets - Economy Picking

Gm V (Dm form)

(1)			2
		3	
		4	

movable fingering

1	1		
2		2	1
		3	3
			4

Gm V

5	(1)		
b3		5	b3
		b3	(1)
			5

Bb VI (E form)

(1)		1	1
		2	
	3	4	

movable fingering

1			
2		1	1
		2	
	3	3	
			4

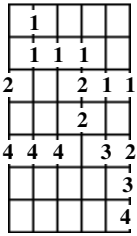
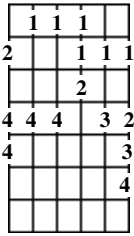
Bb V

	3		
(1)		5	(1)
		3	
	5	(1)	
			3

T
A
B

Fingering 2 With One Chromatic

Use for both G minor 7/11 Pentatonic Scale With #4/b5
and Bb major 6/9 Pentatonic Scale Fingering With #2/b3

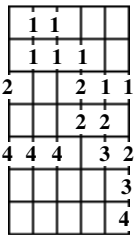
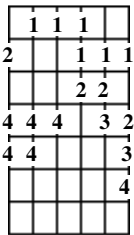
ascending **IV**descending **V**

5/4

T 5/4
A 5/4
B 5/4

Pentatonic Fingering 2 With Two Chromatics

G minor 7/11 Pentatonic Scale Fingering With #4/b5, natural 7
and Bb major 6/9 Pentatonic Scale Fingering With #2/b3, #5/b6

ascend **IV**descend **V**

4/4

T 4/4
A 4/4
B 4/4

4/4

T 4/4
A 4/4
B 4/4

5/4

T 5/4
A 5/4
B 5/4

Pentatonic Scale Fingering 3 - Alternate Picking

Pentatonic Scale Fingering 3 Triad Arpeggio Subsets - Economy Picking

Fingering 3 With One Chromatic

Use for both G minor 7/11 Pentatonic Scale With #4/b5
and Bb major 6/9 Pentatonic Scale Fingering With #2/b3

VI

1 1 1 1 1 1 2 2 3 3 3 3 3 3 4 4

T 5 4 6 8 9 10 8 10 8 10 11 7 10 8 11 8 9 10 9 8 11 8 10 7 11 10 8 10 8 10 9 8 6

A 5 4

B 5 4

Pentatonic Fingering 3 With Two Chromatics

G minor 7/11 Pentatonic Scale Fingering With #4/b5, natural 7
and Bb major 6/9 Pentatonic Scale Fingering With #2/b3, #5/b6

VI

The musical notation consists of three systems, each with a treble clef staff and a bass clef staff. The first system is in 4/4 time and features a treble clef staff with a key signature of one flat (Bb). The bass clef staff shows the fretboard positions for the VI position of the G minor 7/11 scale and the Bb major 6/9 scale. The second system is in 4/4 time and features a treble clef staff with a key signature of one flat (Bb). The bass clef staff shows the fretboard positions for the VI position of the G minor 7/11 scale and the Bb major 6/9 scale. The third system is in 5/4 time and features a treble clef staff with a key signature of one flat (Bb). The bass clef staff shows the fretboard positions for the VI position of the G minor 7/11 scale and the Bb major 6/9 scale.

Pentatonic Scale Fingering 4 - Alternate Picking

movable fingering

1	1	1	1	1
			2	
		3	3	
4	4		4	4

Gm7/11 **X** pentatonic scale

5	(1)	4	b7	5
			b3	
	5	(1)		
b7	b3		4	b7

Bbma6/9 **III** pentatonic scale

3	6	2	5	3
			(1)	
	3	6		
5	(1)		2	5

Pentatonic Scale Fingering 4 Triad Arpeggio Subsets Economy Picking

Gm **X** (Am form)

(1)			1
		2	
	3	4	

Gm **X**

5	(1)		5
		b3	
	5	(1)	
b3			

movable fingering

1	(1)		1
		2	
	3	(3)	
4			

Bb **X** (C form)

	1	1
		2
3		
(4)		

Bb **X**

3		5	3
		(1)	
	3		
5	(1)		5

movable fingering

1		1	1
			(2)
	3		
4	(4)		4

G Minor 7/11 Pentatonic Scale Fingering 4 With One Chromatic (#4/b5)

Gm7/11 IX

1	1	1	1
	2		1
	3	2	
4			3 3
			4
			4

Bb Major 6/9 Pentatonic Scale Fingering 4 With One Chromatic (#2/b3)

Bbma6/9 IX
ascending

			1
	1	1	1
	2		2
	3	3	
4			4 4
			4

Bbma6/9 X
descending

	1	1	
	2		2
	3	3	
4			4 4
			4
			4

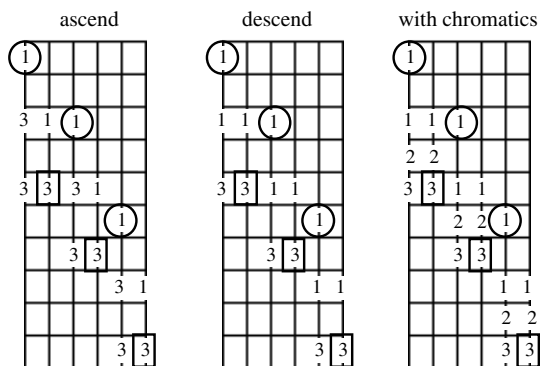
Gm7/11 Pentatonic Scale Fingering 4 With Two Chromatics (#4/b5, Natural 7)

Gm7/11 IX
ascending

1			1
1	1	1	1
	2		2
	3	3	
4			4 3
			4

Gm7/11 IX
descending

1	1	1	1	1
	2		2	
	3	3		
4			4	4
			4	
			4	

Pentatonic Scale Fingering 4 - Wide Range

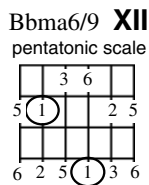
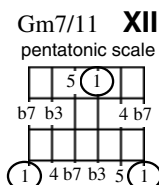
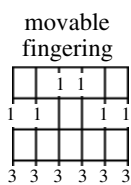
These diagrams are movable.

Squares indicate minor 7/11 pentatonic tone centers.

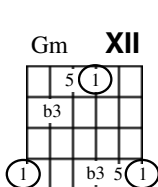
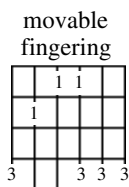
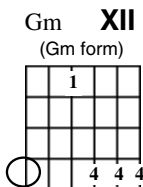
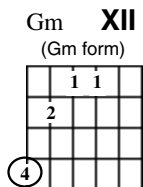
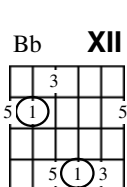
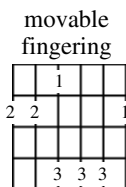
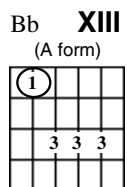
Circles indicate major 6/9 pentatonic tone centers.

without chromatics
with chromatics

Pentatonic Scale Fingering 5 - Alternate Picking

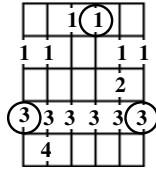
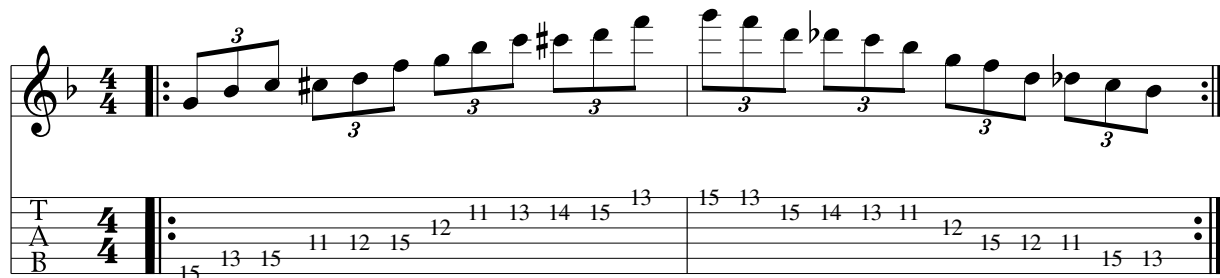


Fingering 5 Arpeggio Subsets - Economy Picking

G Minor 7/11 Pentatonic Scale Fingering 5 With One Chromatic (#4/b5)

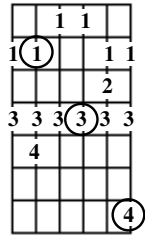
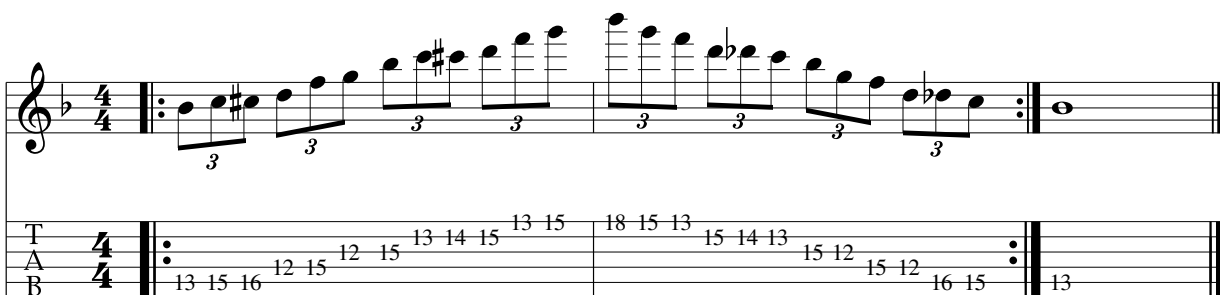
Gm7/11 XII

T 4/4
A 4/4
B 4/4

Bb Major 6/9 Pentatonic Scale Fingering 5 With One Chromatic (#2/b3)

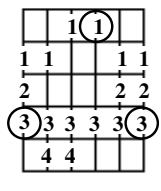
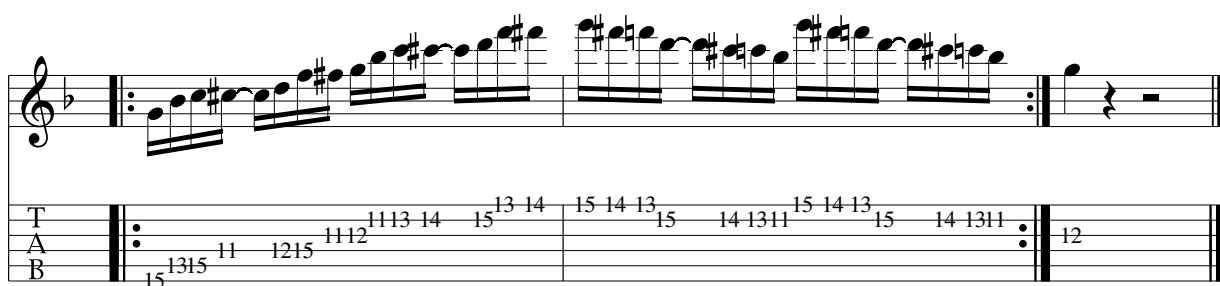
Bb6/9 XII

T 4/4
A 4/4
B 4/4

Gm7/11 Pentatonic Fingering 5 With Two Chromatics (#4/b5, natural 7)

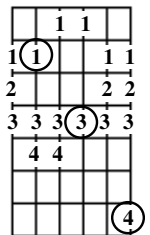
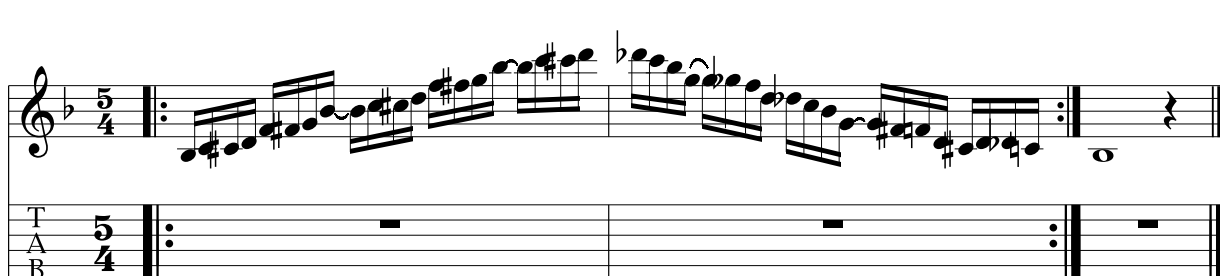
Gm7/11 XII

T 4/4
A 4/4
B 4/4

Bb Major 6/9 Pentatonic Fingering 5 With Two Chromatics (#2/b3, #5/b6)

Bb6/9 XII

T 5/4
A 5/4
B 5/4

A Minor Pentatonic and Triad Exercises

fingering 1

1 4 1 3 1 3 1 3 1 4 1 4 1 1 1 3 3 4 1 4 3 3 1 1 1 4 1 4 1 3 1 3 1 4

T 3/4
A 3/4
B 3/4

5 8 5 7 5 7 5 7 8 5 7 7 8 5 8 7 5 7 5 7 8

fingering 2

2 4 1 4 1 4 1 2 1 3 1 4 1 3 2 3 1 1 2 1 1 3 2 3 1 4 1 3 1 2 1 4 1 4 1 4

T
A
B

8 10 7 10 7 10 7 9 8 10 8 12 8 10 9 10 7 7 8 7 7 10 9 10 8 12 8 10 8 9 7 10 7 10 7 10

fingering 3

2 4 2 4 2 4 1 4 2 1 2 4 1 2 1 2 4 4 4 4 2 1 2 1 4 2 1 2 4 1 4 2 4 2 4 2

T
A
B

10 12 10 12 10 12 9 12 10 8 10 12 8 10 9 10 12 12 12 10 9 10 8 12 10 8 10 12 9 12 10 12 10 12 10

fingering 4

1 4 1 4 1 3 1 3 2 4 1 4 1 2 3 3 4 1 1 1 4 3 3 2 1 4 1 3 2 3 1 3 1 3 1 4

T
A
B

12 15 12 15 12 14 12 14 13 15 12 15 12 13 14 14 15 12 12 12 15 14 13 12 15 12 15 13 14 12 14 12 15 12 15

fingering 5

2 4 2 4 1 4 1 3 1 3 1 3 3 3 1 1 2 4 4 2 1 1 3 3 3 1 3 1 3 1 4 1 4 2 4 2

T
A
B

15 17 15 17 14 17 14 17 15 17 15 17 17 14 14 15 17 17 17 15 14 14 17 17 17 15 17 15 17 14 17 14 17 15 17 15

C Major Pentatonic And Triad Exercises

fingering 1

4 1 3 1 3 1 3 1 4 1 4 4 1 1 1 3 4 1 4 3 1 1 1 4 4 1 4 1 3 1 3 1 3 1 4 1

T 3/4 5 7 5 8 5 8 5 5 5 7 8 5 8 5 8 5 7 5 7 5 7 5 8 5

A 3/4 8 5 7 5 7 5 7 5 8 5 8 5 8 5 8 5 7 5 7 5 7 5 8 5

B 3/4 8 5 7 5 7 5 7 5 8 5 8 5 8 5 8 5 7 5 7 5 7 5 8 5

fingering 2

2 4 1 4 1 4 1 2 1 3 1 4 1 1 2 3 3 1 2 1 3 3 2 1 1 4 1 3 1 2 1 4 1 3 1 4

T 10 8 12 8 8 9 10 10 7 8 7 10 9 8 8 12 8 10 8 9 7 10 7 10 7 10

A 8 10 7 10 7 10 7 10 8 10 10 7 8 7 10 9 8 8 12 8 10 8 9 7 10 7 10 7 10

B 8 10 7 10 7 10 7 10 8 10 10 7 8 7 10 9 8 8 12 8 10 8 9 7 10 7 10 7 10

fingering 3

1 2 1 2 1 2 4 2 1 3 1 2 3 2 4 1 1 2 2 1 1 4 2 3 2 1 3 1 2 4 2 1 2 1 2 1

T 10 12 10 12 10 12 14 12 10 13 10 12 13 12 14 10 10 12 12 10 14 12 10 12 10 12 10

A 10 12 10 12 10 12 14 12 10 13 10 12 13 12 14 10 10 12 12 10 14 12 10 12 10 12 10

B 10 12 10 12 10 12 14 12 10 13 10 12 13 12 14 10 10 12 12 10 14 12 10 12 10 12 10

fingering 4

1 4 1 4 1 3 1 3 2 4 1 4 1 2 1 3 4 4 1 4 4 3 1 2 1 4 1 4 2 3 1 3 1 4 1 4

T 12 15 12 15 12 14 13 15 12 15 12 13 12 14 15 15 12 15 15 14 12 13 12 15 12 15 13 14 12 14 12 15 12 15

A 12 15 12 15 12 14 13 15 12 15 12 13 12 14 15 15 12 15 15 14 12 13 12 15 12 15 13 14 12 14 12 15 12 15

B 12 15 12 15 12 14 13 15 12 15 12 13 12 14 15 15 12 15 15 14 12 13 12 15 12 15 13 14 12 14 12 15 12 15

fingering 5

2 4 2 4 1 4 1 3 1 3 1 3 1 3 3 3 1 2 2 2 1 3 3 3 1 3 1 3 1 3 1 3 1 4 2 4

T 17 15 17 15 17 17 17 14 15 15 15 14 17 17 17 15 17 15 17 15 17 14 17 14 17 15 17 17 14 17 15 17

A 15 17 15 17 14 17 14 17 15 17 17 14 15 15 15 14 17 17 17 15 17 14 17 14 17 15 17 17 14 17 15 17

B 15 17 15 17 14 17 14 17 15 17 17 14 15 15 15 14 17 17 17 15 17 14 17 14 17 15 17 17 14 17 15 17

Minor Pentatonic With One Chromatic Exercise

fingering 1

Gm7/11 III

1	1	1	1	1
2				
3	3	3		
4			4	4

The first system of musical notation consists of a treble clef staff and a bass staff. The treble staff is in 4/4 time, key of B-flat major (two flats), and contains two measures of music. Each measure starts with a repeat sign, followed by a triplet of eighth notes (B-flat, A, G) and a triplet of eighth notes (F, E, D). The bass staff contains two measures of fingerings: the first measure is 3 6 3 4 5 3 5 3 5 4 3 6, and the second measure is 6 3 4 5 3 5 3 5 3 5 4 3.

The second system of musical notation consists of a treble clef staff and a bass staff. The treble staff is in 4/4 time, key of B-flat major (two flats), and contains two measures of music. Each measure starts with a repeat sign, followed by a triplet of eighth notes (C, B, A) and a triplet of eighth notes (G, F, E). The bass staff contains two measures of fingerings: the first measure is 3 4 5 3 5 3 5 3 5 3 5 4, and the second measure is 4 5 3 5 3 5 2 5 3 5 3 5.

The third system of musical notation consists of a treble clef staff and a bass staff. The treble staff is in 4/4 time, key of B-flat major (two flats), and contains two measures of music. Each measure starts with a repeat sign, followed by a triplet of eighth notes (D, C, B) and a triplet of eighth notes (A, G, F). The bass staff contains two measures of fingerings: the first measure is 5 3 5 3 5 6 3 6 5 3 5 3, and the second measure is 3 5 3 5 6 3 6 3 6 5 3 5.

The fourth system of musical notation consists of a treble clef staff and a bass staff. The treble staff is in 4/4 time, key of B-flat major (two flats), and contains two measures of music. Each measure starts with a repeat sign, followed by a triplet of eighth notes (E, D, C) and a triplet of eighth notes (B, A, G). The bass staff contains two measures of fingerings: the first measure is 5 3 5 6 3 6 3 6 3 6 5 3, and the second measure is 3 5 6 3 6 3 6 3 6 3 6 5.

fingering 2

ascending **IV**

1			
1	1	1	
2		2	1 1
		2	
4	4	4	3 2
			3
			4

descending **V**

1	1	1	
2		1	1 1
		2	
4	4	4	3 2
4			3
			4

System 1: Treble and Bass clef, 4/4 time. Treble clef has a melodic line with triplets and slurs. Bass clef has a bass line with fingerings 6, 8, 4, 5, 8, 5, 8, 5, 8, 5, 9, 8.

System 2: Treble and Bass clef, 4/4 time. Treble clef has a melodic line with triplets and slurs. Bass clef has a bass line with fingerings 9, 5, 8, 5, 8, 5, 6, 5, 8, 5, 8, 5.

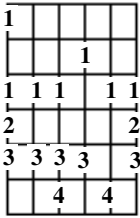
System 3: Treble and Bass clef, 4/4 time. Treble clef has a melodic line with triplets and slurs. Bass clef has a bass line with fingerings 8, 5, 8, 5, 6, 7, 6, 7, 6, 5, 8, 5.

System 4: Treble and Bass clef, 4/4 time. Treble clef has a melodic line with triplets and slurs. Bass clef has a bass line with fingerings 8, 5, 6, 7, 6, 8, 6, 8, 6, 7, 6, 5.

System 5: Treble and Bass clef, 4/4 time. Treble clef has a melodic line with triplets and slurs. Bass clef has a bass line with fingerings 6, 7, 6, 8, 6, 8, 9, 8, 6, 8, 6, 7.

fingering 3

Gm7/11 VI



The musical score consists of five systems, each with a treble staff and a bass staff. The treble staff is in 4/4 time with a key signature of two flats (Bb, Eb). The bass staff is in 4/4 time with a key signature of two flats (Bb, Eb). The music is written in a pentatonic style, using triplet eighth notes and quarter notes. The fret numbers in the bass staff are: 6 8 9 10 8 10 8 10 9 8, 8 9 10 8 10 8 10 8 10 9, 9 10 8 10 8 10 11 10 8 10 8 10, 10 8 10 8 10 11 7 11 10 8 10 8, 8 10 8 10 11 7 10 7 11 10 8 10, 10 8 10 11 7 10 8 10 7 11 10 8, 8 10 11 7 10 8 11 8 10 7 6 10, 10 11 7 10 8 11 8 15 8 10 7 11, 11 7 10 8 11 8 9 8 11 8 10 7, 7 10 8 11 8 9 10 9 8 11 8 10.

fingering 4

Gm7/11 IX

1	1	1	1
	2		1
	3	2	
4			3 3
			4
			4

The musical score is for the Gm7/11 IX chord, using fingering 4. It consists of five systems, each with a treble clef staff and a bass staff (labeled T, A, B). The treble staff contains melodic lines with triplets and slurs. The bass staff contains fret numbers for the guitar. The key signature is one flat (Bb).

System 1:

Treble: $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet).

Bass: 9 10 13 10 13 10 11 10 13 10 13 10 10 13 10 13 10 11 12 11 10 13 10 13

System 2:

Treble: $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet).

Bass: 13 10 13 10 11 12 10 12 11 10 13 10 10 13 10 11 12 10 12 10 12 11 10 13

System 3:

Treble: $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet).

Bass: 13 10 11 12 10 12 11 12 10 12 11 10 10 11 12 10 12 11 13 11 12 10 12 11

System 4:

Treble: $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet).

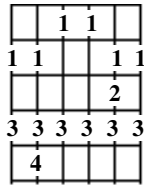
Bass: 11 12 10 12 11 13 14 13 11 12 10 12 12 10 12 2 1 3 4 10 14 13 11 12 10

System 5:

Treble: $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{B}^{\sharp}4$ (triplet), $\text{B}^{\flat}4$ (triplet), $\text{A}4$ (triplet), $\text{B}^{\flat}4$ (triplet).

Bass: 10 12 11 13 14 10 13 10 14 13 11 12 12 11 13 14 15 13 15 13 10 14 13 11

fingering 5

Gm7/11 **XII**


First system of musical notation for Gm7/11 XII, fingering 5. The melody is in G minor (two flats) and common time. It features eighth and quarter notes, with triplets marked '3'. The bass staff shows fret numbers: 13 15 13 15 16 12 15 12 16 15 13 15.

Second system of musical notation for Gm7/11 XII, fingering 5. The melody continues with eighth and quarter notes, including triplets. The bass staff shows fret numbers: 13 15 16 12 15 12 15 12 15 12 16 15.

Third system of musical notation for Gm7/11 XII, fingering 5. The melody continues with eighth and quarter notes, including triplets. The bass staff shows fret numbers: 16 12 15 12 15 13 14 13 15 12 15 12.

Fourth system of musical notation for Gm7/11 XII, fingering 5. The melody continues with eighth and quarter notes, including triplets. The bass staff shows fret numbers: 15 12 15 13 14 15 13 15 14 13 15 12.

Chromaticized Pentatonic Scales



- **Introduction to Chromatics**
- **Lower Chromatic Embellishment**
- **Passing Chromatics**
- **Blue Notes and Microtonal Bends**

INTRODUCTION TO CHROMATICS

The Latin root word “chrom” means color. We supplement the tone color of scales and arpeggios by adding coloring tones called *chromatics*.

Targeting Chord and Pentatonic Tones

One or more consecutive chromatics can ascend to a chord tone to target the chord tone. When more than two ascending chromatics are used in this manner, they should be associated with the setup or target chord by putting chord tones on the beat (metric accent) or emphasized by some other means. See [Chromaticized Arpeggios](#). The simplest of these ascending chromatics is a single one, called a *lower chromatic embellishment*.

LCE = lower chromatic embellishment. Root, third, fifth and sixth are chord tones. [click to play](#)

♩ = 135
Swing Eighths

C¹³

LCE third root LCE fifth third LCE sixth

T 4 5 5 7 8 5 4 5 8 6 5

A

B

Upper chromatic embellishment is rare. It can be used on a diminished seventh arpeggio, in approaching each tone from a half step above, making a half/whole diminished scale

UCE = upper chromatic embellishment. CT are chord tones. [click to play](#)

♩ = 125
Swing Eighths

E^{o7}

UCE CT UCE CT UCE CT UCE CT UCE CT

T 7 9 8 6 5 6 5 8 7 5 8 9 8 6 5 8 5 7 5 5 7 7

A

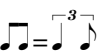
B

One or more passing chromatics can be inserted between one chord tone and another or between one scale tone and another. When a scale tone is also a chord tone, consider it a chord tone, since the chord tone is more important.

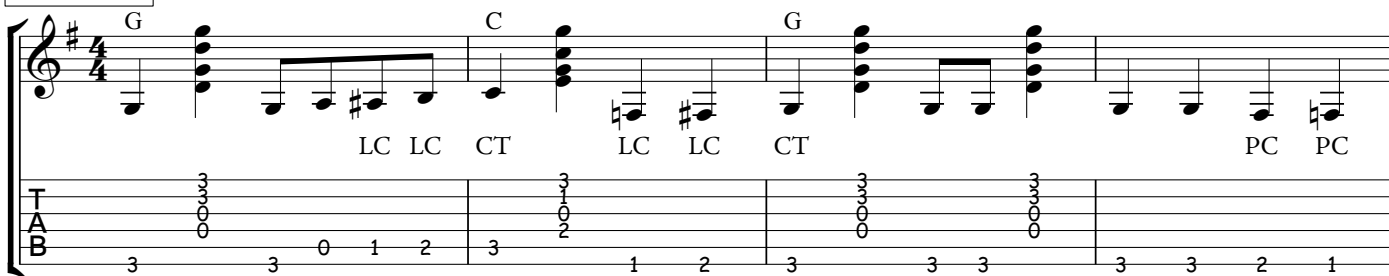
country blues chromatics

LC = lower chromatic. PC = passing chromatic. CT = chord tone. [click to play](#)

♩ = 135

Swing Eighths ♩ = 

end verse 1



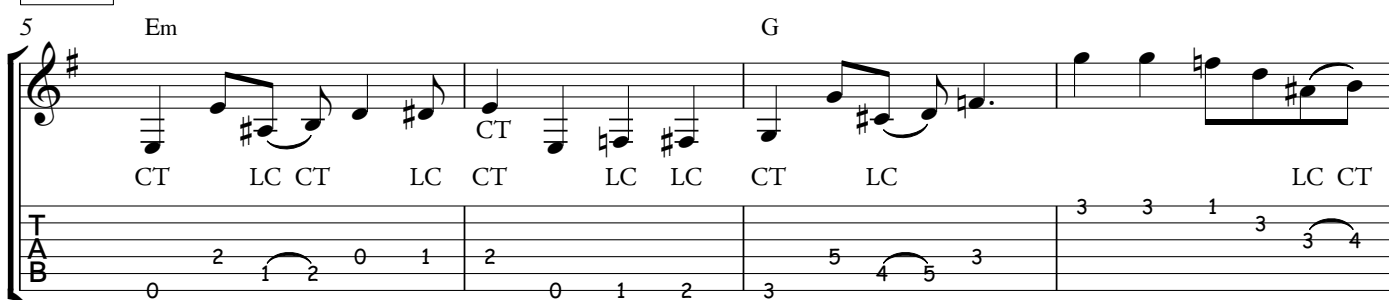
end verse 1

Chords: G, C, G

Notes: LC LC CT LC LC CT PC PC

Fingerings: 3 3 0 1 2 3 1 2 3 3 3 3 3 3 2 1

bridge

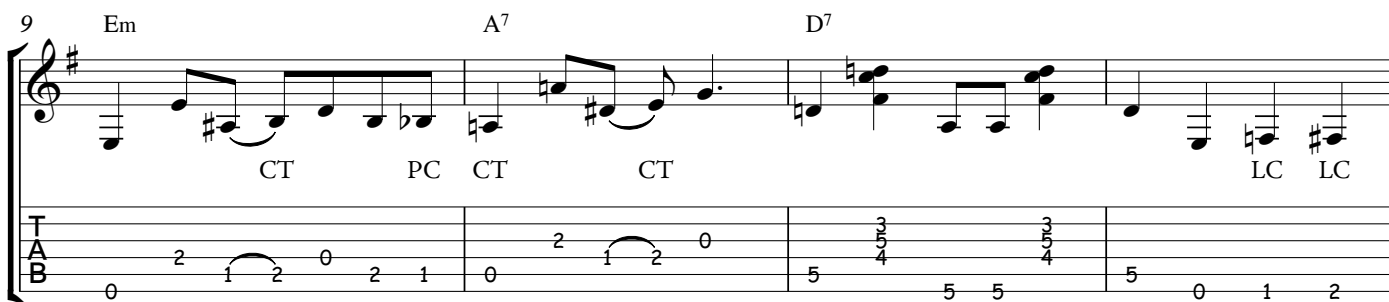


bridge

Chords: Em, G

Notes: CT LC CT LC CT LC LC CT LC LC CT

Fingerings: 0 2 1 2 0 1 2 0 1 2 3 5 4 5 3 3 3 1 3 3 4

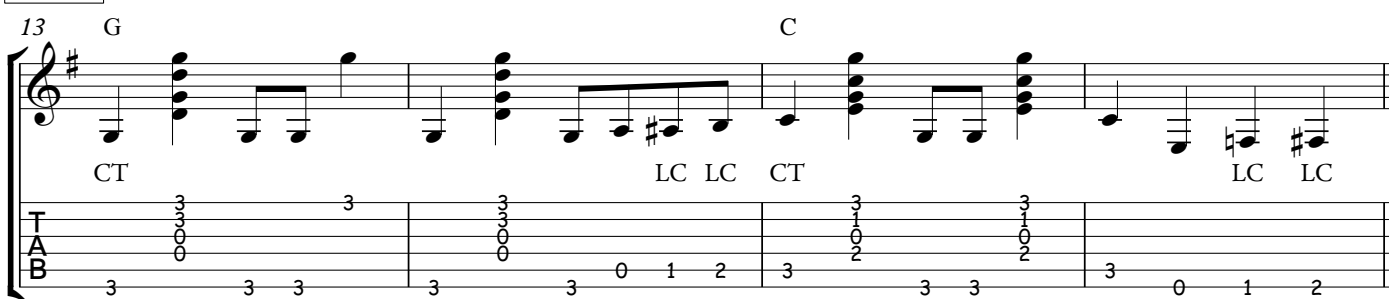


Chords: Em, A⁷, D⁷

Notes: CT PC CT CT LC LC

Fingerings: 0 2 1 2 0 2 1 0 2 1 2 0 5 3 4 5 5 4 5 5 0 1 2

verse 2



verse 2

Chords: G, C

Notes: CT LC LC CT LC LC

Fingerings: 3 3 3 3 3 0 1 2 3 3 3 3 3 3 0 1 2

LOWER CHROMATIC EMBELLISHMENT

A lower chromatic embellishment is a tone that precedes a chord tone from a half step below, immediately before the chord tone. From about 1900 to 1920, in early blues and ragtime music, lower chromatic embellishments were played with long duration, typically a half or a third of a beat (an eighth note or an eighth note triplet note in 4/4 time). I'll call that a *ragtime lower chromatic embellishment*. By about 1940, it became fashionable to play the lower chromatic as a grace note (very short duration). I'll call the grace note type a *modern lower chromatic embellishment*.

ragtime versus modern lower chromatic embellishments

LCE = lower chromatic embellishment, CT = vchord tone. [click to play](#)

♩ = 135

rockabilly lower chromatic embellishments

This example includes blue notes and microtonal bends, as described later. Country music uses more ragtime lower chromatic embellishments than modern ones. In the more recent crossover country styles since the 1990's, modern lower chromatic embellishment are also common.

LCE = lower chromatic embellishment, CT = vchord tone. BN = blue note. MT = microtonal bend. [click to play](#)

♩ = 145
Swing Eighthths

Clapton style mixing ragtime and modern lower chromatic embellishment

During the British blues revival in the mid-sixties, Clapton brought his ragtime lower chromatic embellishments he picked up from ragtime blues, including Robert Johnson and mixed it with the faster modern lower chromatic embellishment.

LCE = lower chromatic embellishment, CT = vchord tone. [click to play](#)

♩ = 100

A⁷

LCE CT LCE CT LCE CT

T B

5 6 5 5 8 5 7 5 5 6 7 6 7

PASSING CHROMATICS

Passing chromatics fill in-between the notes of pentatonic scales. Most commonly between whole steps. The most common whole step passing chromatic is in minor pentatonic between flat seven and one and in major pentatonic between two and three.

country blues passing chromatics

PT = pentatonic scale tone. PC = passing chromatic tone. LCE = lower chromatic embellishment, CT = vchord tone

[click to play](#)

♩ = 135

Swing Eighths ♩ = $\frac{3}{4}$

A⁷

PT PC PC PT PT PC PT PT PC PT PC PC PC PC LCE CT

T B

6 7 4 5 4 5 6 7 6 5 5 6 7 7 5 7 6 5 3 4

A major pentatonic A minor pentatonic


For fingerings, see Pentatonic Fingering/[Movable Pentatonic with One Chromatic](#) and Pentatonic Fingering/[Movable Pentatonic with Two Chromatics](#).

BLUE NOTES AND MICROTONAL BENDS

Half Step Release, Down a Whole Step

Releasing (bend) half step followed by a note down a whole step . Grace note or pre-bend a half step and release as an eighth note to a note down a whole step. The third note should be a chord tone. Use on b3-2-1, b5-4-b3 or b7-6-5 of the current chord. The example below is common in country music.

[click to play](#)

♩ = 150
Swing Eighths ♩ = 

G

Chicken Pickin'

At the beginning of the James Burton/Scotty Moore example, there is a gradual release on the third string. “Chicken pickin’” is employed on the repetitions of the note on the third string, using thumb next to the pick to mute the downstrokes and the pick on the upstrokes (upstrokes *on* the beat) while picking the pre-bent “A” bent to “B” and gradually releasing the bend. Use the middle fingernail to pick the stationary flat seven on the second string. The slur from flat three to three near the end of the James Burton portion (labeled “b3” and “3”) are a ragtime lower chromatic embellishment.

darkening natural thirds with grace note flat thirds

The James Burton/Scotty Moore example below (below “Chicken Pickin’”), ends with a modified version of Scotty’s figure, adding a grace note lower chromatic flat third before the natural third. The grace note flat third that darkens the mood. This is common in blues-related styles, like rockabilly.

microtonal bends example

Spontaneous Rhythmic Phrases



- **Making Rhythm Spontaneous**
- **Four-Pulse Auditory Memories**
- **Three-Pulse Auditory Memories**
- **Serial Anti-Metric Grouping**
- **Rhythmic Displacement**

MAKING RHYTHM SPONTANEOUS

The goal is to quickly think and hear interesting rhythms.

Lone Pushes - [link to video](#)

♩ = 90

rest push one sustain push one rest push two sustain push two

1 + 2 + 3 + 4 + 1 1 + 2 + 3 + 4 + 1 1 + 2 1 + 2

7 rest push three sustain push three rest push four sustain push four

1 + 2 + 3 1 + 2 + 3 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Pairs of Eighths - [link to video](#)

9 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

13 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Pairs of Eighths Followed by a Rest - [link to video](#)

9 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Pickup After a Rest on the Beat - [link to video](#)

1

1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Push After a Rest on the Beat - [link to video](#)

1 sustain pushes

1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

5 rest pushes

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

9

1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

Continuing Pushes - [link to video](#)

1 rest pushes

1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

5 sustain pushes

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

9

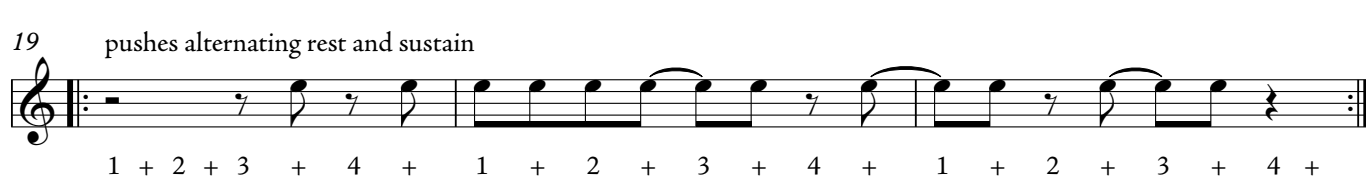
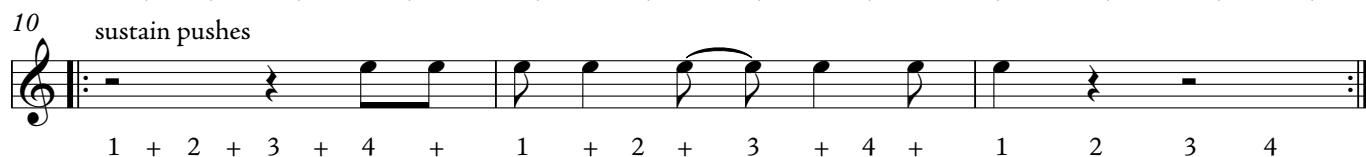
1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 3 4

13 pushes alternating rest and sustain

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Pickups and Continous Pushes - [link to video](#)

♩ = 90 rest pushes



FOUR-PULSE AUDITORY MEMORIES

See [Rhythmic Words and Comping/Four-Pulse Rhythmic Words/All Possible Four Pulse Rhythmic Words](#). Counting four consecutive eighth or sixteenth notes as “1-2-3-4”, the fifteen possibilities of selections from 1-2-3-4 are 1-2-3-4, 1-2-3 (Jingle Bells), 1-3-4 (gallop), 1-2-4 (Creedence), 2-3-4, 1-2, 1-3, 1-4, 2-4, 1, 2, 3, 4.

Four-Pulse Rhythmic Words with Eighth Note Pickups

Common pickups for four pulse words are 4, 3-4, 2-3-4 and 2-4, any of which may be followed by a four-pulse word, such as 2-3-4 1-2-3-4 to make a longer pickup.

last eighth note pickup - [link to video with scalar notes](#)

♩ = 90 last eighth note

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

last two eighth notes pickup - [link to video with scalar notes](#)

♩ = 90 last two eighth notes

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

sustained push "2-4" rhythmic word

last three eighth notes pickup - [link to video with scalar notes](#)

♩ = 90 last three eighth notes

5 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

sustained push "2-4" rhythmic word

last four eighth notes pickup - [link to video with chromaticized arpeggio tones](#)

♩ = 90 last four eighth notes

5 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9 sustained push "2-4" rhythmic word

the "1-3-4" pickup - [link to video with chromaticed arpeggio tones](#)

♩ = 90 last four eighth notes

5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9

sustained push "2-4" rhythmic word

the "1-2-4" pickup - [link to video with scalar notes](#)

♩ = 90 "1-2-4" eighth note pickup

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

sustained push "2-4" rhythmic word

the "2-4" pickup (second and fourth of the last four eighth notes)

- [link to video with scalar notes](#)

♩ = 90 "2-4" eighth note pickup

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

sustained push "2-4" rhythmic word

the "2" pickup (the second of the last four eighths)

- [link to video with arpeggio tones](#)

♩ = 90 "2" eighth note pickup

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

Four-Pulse Rhythmic Words with Sixteenth Note Pickups

[link to videotab](#)

The image displays four systems of musical notation for guitar, each consisting of a treble clef staff and a tablature staff. The notation includes rhythmic patterns with sixteenth note pickups and fret numbers.

System 1: The treble staff shows a sequence of notes with sixteenth note pickups. The tablature staff shows fret numbers: 5, 7, 5, 7, 9, 8, 7, 8, 5, 8.

System 2: The treble staff shows a sequence of notes with sixteenth note pickups. The tablature staff shows fret numbers: 4, 5, 5, 5, 8, 7, 4, 5, 7, 8, 5.

System 3: The treble staff shows a sequence of notes with sixteenth note pickups. The tablature staff shows fret numbers: 5, 8, 7, 4, 5, 7, 5, 4, 7, 5, 7, 4.

System 4: The treble staff shows a sequence of notes with sixteenth note pickups. The tablature staff shows fret numbers: 5, 8, 7, 5, 8, 7, 8, 7, 5.

THREE-PULSE AUDITORY MEMORIES

See [Rhythmic Words and Comping/Three-Pulse Rhythmic Words/All Possible Three-Pulse Rhythmic Words](#). Counting an eighth triplet as “123”, the seven possibilities of *selections of 1-2-3* are 1-2-3, 1-3 (swing), 1-2 (Afro-Cuban), 2-3 (waltz), 1, 2 and 3. Pickups for three pulse words are 3, 2-3 and 1-2-3, either of which may be followed by a three-pulse word, such as 2-3 1-2-3 to make a longer pickup.

Three-Pulse Rhythmic Words with Pickups

Common pickups for three-pulse words are 3, 2-3, 1-2-3 and 2, any of which may be followed by a three-pulse word, such as “2-3, 1-2-3” to make a longer pickup.

last eighth triplet note pickup (3) - [link to video](#)

♩ = 90 last eighth note

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

last two eighth triplet notes pickup (2-3) [link to video](#)

♩ = 90 last two eighth notes

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

5

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

9

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

sustained push "2-4" rhythmic word

triplet pickup (2-3) - [link to video](#)

1 + 2 + 3 + 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 + 4 trip let 1 trip let 2 trip let 3 + 4 +

5

1 + 2 + 3 + 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 + 4 trip let 1 trip let 2 trip let 3 + 4 +

9

1 + 2 + 3 + 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 + 4 trip let 1 trip let 2 trip let 3 + 4 +

two three-pulse words as a pickup - [link to video](#)

1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 +

5

1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 +

9

1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 +

13

1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 +

the quarter note triplet - [link to video](#)

1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 +

5

1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 +

9

1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 + 1 + 2 + 3 trip let 4 trip let 1 trip let 2 trip let 3 + 4 +

SERIAL ANTI-METRIC GROUPING

What is Serial Anti-Metric Grouping?

Serial refers here to a repeated series of notes. Meter is the regular beat pulse of the rhythm, divided into regular numbers, most commonly bars of four beats. When repeated groups of notes don't occur evenly within four beats, they are *anti-metric*. This would be the case with a repeated figure that is one and a half beats long, such as three eighth notes.

We find it interesting to hear anti-metric groups, especially when they soon resolve by playing a note on the first beat of the next bar. With eighth notes in 4/4 (a half beat each) a grouping of two sets of three followed by a set of two (3-3-2) would finish a bar and could be followed by a note on the first beat of the next bar.

In 4/4 time, there are four beats per bar and typically two parts per beat, called eighth notes. If eighth notes in 4/4 are grouped in some way *other than* two per beat, it sets up a secondary division of the bar. There are eight eighth notes per bar, grouped in pairs as "2-2-2-2". If they are somehow grouped as "3-3-2", it has a different sound and feel.

Dividing the Parts of the Bar Differently

Define groups by making the first note of each group in some way unique, by accenting it or slurring it, making all the other notes a pivot point (repeating the same note), making the first note of the group a pivot point and changing all the other notes or with fragment patterns.

anti-metric fragment patterns

The simplest fragment patterns are consecutive scale tones, expressed as "1-2-3" for three consecutive scale tones ascending or "3-2-1" for three consecutive scale tones descending. "1-2-3-4" would be four scale tones ascending, and "4-3-2-1" would be four scale tones descending.

In their default expression, the number of notes in the fragment pattern is the same as the number of notes per beat. So, "1-2-3" or "3-2-1" is played by default in triplets. "1-2-3-4" or "4-3-2-1" is played by default as four sixteenth notes (or four eighth notes).

When fragment patterns are used with a *different* number of notes in the pattern and on the beat, such as "1-2-3-4" in triplets or "1-2-3" in sixteenth notes they don't come out evenly on the beats. It takes more or less than one beat for a fragment to occur. These are *anti-metric fragment patterns*. Examples are shown below.

anti metric fragment patterns - [link to video](#)

Once you memorize each twelve-note sequence below you should find it easy to apply the same grouping and fragment pattern to another scale or arpeggio. You should be able to hear the pattern you're applying apart from the notes on which it is applied.

♩ = 90

3-2-1 fragment in triplet

3-2-1 fragment in sixteenths

5 8 5 8 5 7 5 7 5 7 5 7

5 8 5 8 5 7 5 7 5 7 5 7

3-2-1 fragment in triplets, making a repeating twelve-note sequence

8 5 8 5 8 5 7 5 7 5 7 5 7 5 7 5 7 5 8 5 8 5 3 5 3 0

the twelve-note sequence repeating in sixteenths (divided by dotted line)

8 5 8 5 8 5 7 5 7 5 7 5 7 5 8 5 8 5 3 5 3 0

four pairs of eighths grouped anti-metrically

Eight eighth notes in a bar of 4/4 constitute four beats with two notes per beat. They can also be grouped as "332" or "233".

four quads of sixteenths grouped anti-metrically

Sixteen sixteenth notes in a bar of 4/4 constitute four beats with two notes per beat. They can also be grouped as "3-3-3-3-4", "4-3-3-3-3", "2-3-3-3-3-2", "1-3-3-3-3-3", "3-2-3-2-3-3", "3-3-4-3-3" (Pick Up The Pieces) or "3-3-3-2-3-2".

Chuck Berry's Johnny B. Goode intro solo, bars 5-8 is based on 2-3-1-2-3-1-2-2.

four eighth triplets grouped anti-metrically

4-4-4 in 12/8.

sensing the up comping beat one

Whether you are obscuring the beat with an anti-metric group like groups of three eighth notes in 4/4 or playing on consecutive offbeats, you need to sense where to come back in on beat one in the next bar.

RHYTHMIC DISPLACEMENT

What is Rhythmic Displacement?

Rhythmic displacement is a form of rhythmic theme and variation. A rhythmic theme is moved earlier or later in time. When the theme begins with notes of equal value, it can be displaced by thinking which of the notes is on the beat, as described below in “Which Note Is On The Beat?”.

Which Note is on the Beat?

The most straightforward manner of rhythmic displacement is where one of the notes is placed on a beat, most easily on the first beat of the bar. When notes have equal time values such as all eighth notes or all sixteenth notes at the beginning of the rhythmic theme, we can displace by choosing which note is on the beat. When the rhythmic theme is irregular and its first notes are not of equal value, or interrupted by rests, it gets more complicated.

Displacing Rhythmic Themes of Regular Pulses

displacing fragment patterns to create new melodies

The use of fragment patterns are a good way to start practicing rhythmic displacement. As originally conceived, one fragment pattern can occur on each beat, such as 123 ascending or 4321 descending.

With the use of rhythmic displacement, fragment patterns become far more interesting. New melodies of sorts are created when you re-evaluate what happens on each beat.

harmonic scalar pulse

We generally want tones of the current chord on the beat often enough to reinforce the sound of the chord. [Harmonic Scalar Pulse](#) is a strategy and melody device to make sure that tones on the beat are predominately current chord tones. If you are playing eighth notes with chord tones on the beat and non-chordal tones on the offbeat, displacing the notes so the non-chordal tones are on the beat will suggest a different chord, usually interpreted as a chord whose root is up or down a scale step from the original chord root, or on the fifth of the original chord root.

Major Scale Fingering

- **Seven Major Scale Fingerings**
- **Major Scale Fingering Numbers**
- **Full-Fretboard Major Scale**
- **Open Position Major Scale Fingering**

SEVEN MAJOR SCALE FINGERINGS

also see [Default Major Scale Fingerings, Full-Fretboard Major Scale Visualization](#)

Memorize these fingerings and you'll be prepared to relate a major scale to any chord, anywhere on the fretboard. Pay close attention to the numbers between the tablature and the music notation for each note. These numbers indicate the steps of the major scale on which each note occurs. In each fingering, notice the half steps between "3" and "4" and between "7" and "1",

In the numbering system shown at the left of each staff below (fingering 1, fingering 2, etc.), each fingering is numbered after the lowest reachable tone (by pitch) on the sixth string. This is emphasized by the *circled* numbers on the diagrams.

Numbers shown in parenthesis on the diagrams are optional third string fingerings for the same scale tone (by number) on the second string.

The text beneath the title of each fingering diagram ("reach with index finger", "no reaches!", etc.) describes which (if any) fingers should have to reach out of the range of four consecutive frets. These references do not necessarily include the optional notes on the third string.

fingering 1
reach with index finger

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3

T 4/4
A 4/4
B 4/4

1 3 5 1 3 5 2 3 5 2 3 5 3 5 1 3 5

fingering 2
reach with index finger

2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4

T 4/4
A 4/4
B 4/4

3 5 6 3 5 7 3 5 7 3 5 3 5 6 3 5 6

fingering 3
no reaches!

3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5

T 4/4
A 4/4
B 4/4

5 6 8 5 7 8 5 7 8 5 7 5 6 8 5 6 8

fingering 4
reach with index finger

4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6

T 4/4
A 4/4
B 4/4

6 8 10 7 8 10 7 8 10 7 9 10 8 10 6 8 10

fingering 5
reach with index finger

5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

T 4/4
A 4/4
B 4/4

8 10 12 8 10 12 8 10 12 9 10 8 10 11 8 10 12

fingering 6
reach with little finger

6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

T 4/4
A 4/4
B 4/4

10 12 13 10 12 13 10 12 14 10 12 10 11 13 10 12 13

fingering 7
no reaches!

7 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2

T 4/4
A 4/4
B 4/4

12 13 15 12 13 15 12 14 15 12 14 11 13 15 12 13 15

In order that you can refer to all seven fingerings on the same page, they are shown in diagram form below:

fingering 1
reach with index finger

1 4 5 1 2 5 1 4 6 2 3 6 2 5 7 3

fingering 2
reach with index finger

2 5 1 4 6 2 3 6 2 5 7 3 4 7 3 6

fingering 3
no reaches!

3 6 2 5 7 3 4 7 3 6 2 5 1 4 5 1 4

fingering 4
reach with index finger

4 7 3 6 2 5 1 4 5 1 4 6 2 3 6 2 5 7 3

fingering 5
reach with index finger

5 1 4 2 5 6 2 5 1 3 6 7 3 6 2 5 1 4 6 2

fingering 6
reach with little finger

6 2 5 1 3 6 7 3 6 2 5 1 4 5 1 2 5 1 4 6 2

fingering 7
no reaches!

7 3 6 2 5 1 4 5 1 2 5 1 4 6 2 3 6 2 5 7 3

MAJOR SCALE FINGERING NUMBERS

I number major scale fingerings according to the number of lowest note fingered with the index finger on the sixth string. The fingering you have just made, is called major scale in-position fingering 6. Other fingerings called three-note-per-string major scale fingerings use slightly different rules regarding playing in position. The seven in-position fingerings are shown below. Scale tones are numbered. The scale tone numbers shown in parenthesis are options, where the same note can be fingered on the second string.

In-Position Fingerings

fingering 1 reach with index finger	fingering 2 reach with index finger	fingering 3 no reaches!	fingering 4 reach with index finger	fingering 5 reach with index finger	fingering 6 reach with little finger	fingering 7 no reaches!
1 4 5 1	2 5 1 4 6 2	3 6 2 5 7 3	4 1 4	5 1 4 2 5	6 2 5 1 3 6	7 3 6 2 7
7 3		4 1 4	7 3 6	7	4	1 4 5 1
2 5 1 4 6 2	3 6 2 5 7 3	7 3 6	5 1 4 2 5	6 2 5 1 3 6	7 3 6 2 7	7 3
	4 1 4	5 1 4 2 5	7	4	1 4 5 1	2 5 1 4 6 2
3 6 2 (5) 7 3	7 3 (6)	(7)	6 2 5 (1) 3 6	7 3 6 (2) 7	7 (3)	

The in-position fingerings lend themselves to playing chord and arpeggio structures within the scale. Melody is largely an ornamentation of chord tones, so these fingerings work well to improvise. Three-note-per-string fingerings are better suited to playing scale runs, since picking can be the same for every string and the finger patterns are more repetitious and easier to recall. Here are the three-note-per-string major scale fingerings:

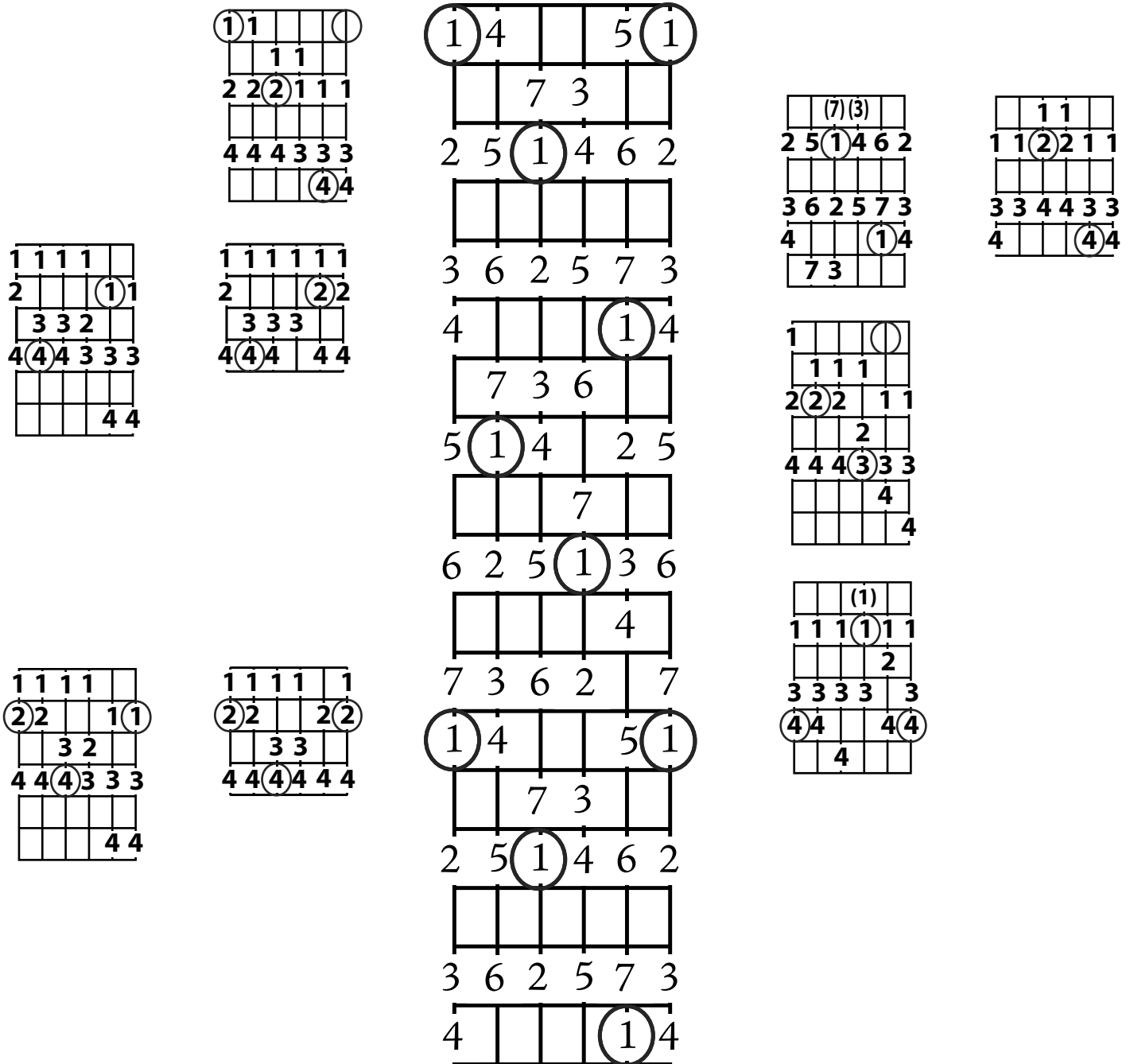
Three Note-Per-String Fingerings

fingering 1/2	fingering 2/3	fingering 3/4	fingering 4/5	fingering 5/6	fingering 6/7	fingering 7/1
1 4	2 5 1 4	3 6 2 5	4	5 1 4	6 2 5 1	7 3 6 2
7 3		4 1 4	7 3 6	7	4	1 4 5 1
2 5 1 4 6 2	3 6 2 5 7 3	7 3 6	5 1 4 2 5	6 2 5 1 3 6	7 3 6 2 7	7 3
	4 1 4	5 1 4 2 5	7	4	1 4 5 1	2 5 1 4 6 2
3 6 2 5 7 3	7 3 6	7	6 2 5 1 3 6	7 3 6 2 7	7 3	
1 4	2 5	3 6	4	5 1	6 2	7 3
			7			

Three-note-per-string major scale fingerings shown above combine in-position fingerings, and are numbered accordingly. Fingering 1/2 combines in-position fingerings 1 and 2; fingering 2/3 combines in-position fingerings 2 and 3; and so on.

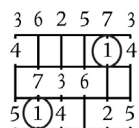
FULL-FRETBOARD MAJOR SCALE

All of these fingerings (including the large, full-fretboard fingering) can be played in any key by locating the circled notes on the desired tone center. It is usually best to use the circled notes on the larger strings to locate the key. For example, a "G" major scale would have the sixth string, third fret circled. The numbers on the diagrams are finger numbers, where "1" is the index finger, "2" is the middle finger, "3" is the ring finger and "4" is the little finger.



OPEN POSITION MAJOR SCALE FINGERING

C major scale

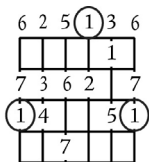


C major chord

fingers 3 0 2 3 0 2 0 1 3 0 1 3
scale tones 1 2 3 4 5 6 7 1 2 3 4 5

T A B 3 0 2 3 0 2 0 1 3 0 1 3

G major scale

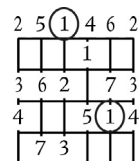


G major chord

fingers 3 0 2 3 0 2 4 0 2 0 1 3 0 2 3
scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

T A B 3 0 2 3 0 2 4 0 2 0 1 3 0 2 3

D major scale

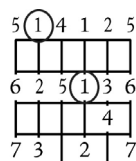


D major chord

fingers 0 1 3 0 1 3 1 2 1 2 3
scale tones 1 2 3 4 5 6 7 1 2 3 4

T A B 0 2 4 0 2 0 2 3 0 2 3

A major scale

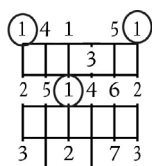


A major chord

fingers 0 1 3 0 1 3 1 2 4 1 2 4 1 3 4
scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

T A B 0 2 4 0 2 4 1 2 0 2 3 0 2 4 5

E major scale



E major chord

fingers 0 2 4 0 2 4 1 2 4 1 2 0 2 4 0
scale tones 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1

T A B 0 2 4 0 2 4 1 2 4 1 2 0 2 4 0

Improv Level 2: Key Scale Pentatonic

- **Principles**
- **Seven Pentatonic Scale Types with Examples**
 - Minor Pentatonic (m7/11)
 - Minor Pentatonic with Major Third Option (7/11)
 - Major Pentatonic (ma6/9)
 - Major Pentatonic with Optional Flat Three (m6/9)
 - Minor Pentatonic with Flat Five (m7/11b5)
 - Minor Pentatonic with Six Instead of Flat Seven (m6/11)
 - Diminished Seventh Add Four (m6/11b5)
- **Added Tones**
- **Free Association With Pentatonic Tones**

PRINCIPLES

Each Scale Tone Will Fall into One of These Four Categories:

- an actual chord tone
- a pleasing added chord tone
- a blue note (usually b3, b6 or b7 against natural versions of the same numbers)
- a non-chordal tone (a neighboring scale tone or a passing scale tone)

Think Vocally

You should imagine your melody in a vocal context. Sing or hum your melodic lines as you play. Our brains are wired much more directly to our vocal mechanism than to the fretting and plucking mechanisms.

Think in Key Scale Numbers

Develop an awareness of the numbers representing what you are playing. Thinking in scales named after the key unifies the melody by keeping it in one key and making it easier to follow for the listener. See [Modes](#) and [Key scales](#).

Think primarily in key scale, secondarily in chord scale (a scale named after the current chord). To think in key scale, determine the key (the root of the chord you expect the piece to end on) and relate all notes to a major scale named after the key. To think in chord scale, relate all notes to a major scale named after the root of the current chord.

Many guitarists are particularly guilty of thinking too much in chord scale, which blocks the melody into keys named after each chord and loses the continuity of the overall key.

Most Important Blues Rock Pentatonic Fingering

It's important to know the limited areas of the fretboard that have been found most useful in Blues Rock. These same areas are relevant to most styles, even when not bending notes. Learn these areas in [Pentatonic Fingering/Most Important Blues Rock Pentatonic Fingering](#).

SEVEN PENTATONIC SCALE TYPES

Fingering

See also [Pentatonic Scale Fingering/Seven Pentatonic Scale Types by Octave Shape](#).

links →	minor 7/11	7/11	m7/11b5	m6/11	dim. 7/11	major 6/9	minor 6/9
E form	minor 7/11 	7/11 	m7/11b5 	m6/11 	dim. 7/11 	major 6/9 	minor 6/9
D form	minor 7/11 	7/11 	m7/11b5 	m6/11 	dim. 7/11 	major 6/9 	minor 6/9
C form	minor 7/11 	7/11 	m7/11b5 	m6/11 	dim. 7/11 	major 6/9 	minor 6/9
A form	minor 7/11 	7/11 	m7/11b5 	m6/11 	dim. 7/11 	major 6/9 	minor 6/9
G form	minor 7/11 	7/11 	m7/11b5 	m6/11 	dim. 7/11 	major 6/9 	minor 6/9

Naming Pentatonic Scales

When I began teaching back in the late sixties, there was no agreement the naming of pentatonic scales. “Blues pentatonic” or jazz pentatonic each could mean different things. I wanted a universally know naming system, so I used chord names. Now, I realize that not everyone knows the chord naming system (see [Chord-Naming Conventions](#)), so at first I use a descriptive name (minor pentatonic), along with the chord name version (minor 7/11).

- ✦ minor pentatonic (m7/11, includes 1, b3, 4, 5 and b7)
- ✦ minor pentatonic with optional natural three (7/11, includes 1, 3, 4, 5 and b7)
- ✦ minor pentatonic with flat five (m7/11b5, includes 1, b3, 4, b5 and b7)
- ✦ minor pentatonic with six instead of flat seven (m6/11, includes 1, b3, 4, 5 and 6)
- ✦ minor pentatonic with six and flat five, also called diminished seven add four (°7/11, includes 1, b3, 4, b5 and 6[b7])
- ✦ major pentatonic (ma6/9, includes 1, 2, 3, 5 and 6)
- ✦ major pentatonic with optional flat three (m6/9, includes 1, 2, b3, 5 and 6)

General Tips on Bending

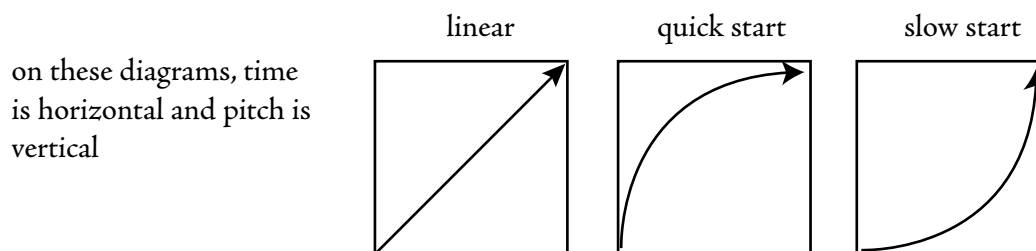
bending to the next scale tone

Bends are best on the smallest three strings. To bend the third string, it must be plain, not wrapped. Notes can always be bent up to the next scale tone when it is a whole step (two fret interval). Minor third bends (a three fret interval) are more difficult and should not be performed with the index finger.

Minor thirds can produce crying sounds, since more extreme emotions are usually evoked with a wide range of pitch. The best minor third bends are “1” to “b3” and “5” to “b7”. “3” to “5” is often good. “6” to “1” is a bit more difficult to fit melodically, and was used by Dickie Betts and Duane Allman in the Allman Brothers Band.

microtonal bends

Microtonal bends are performed on b3, b5 and b7 to suggest the major versions of the same tones by bending about halfway there. This means the pitch is in-between that of two consecutive frets (in-between a half step). They should not bend over 75% to the note, since it would then sound like the note is being erroneously played flat. Microtonal bends are played with a linear bend by default, but can use a “quick start” or “slow start”.



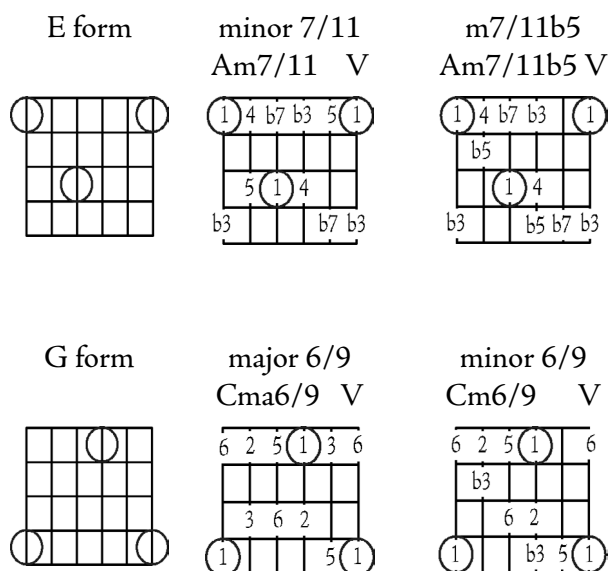
Blue Notes

flatted versions of odd numbers

To darken or “bluesify” a melody, we flat odd-numbered tones. These are called “blue notes”. The same term has been applied to microtonal bends, but for the sake of clarity, I try to reserve the term blue note to chromatically lowered notes, not microtonal bends.

minor pentatonic with flat five

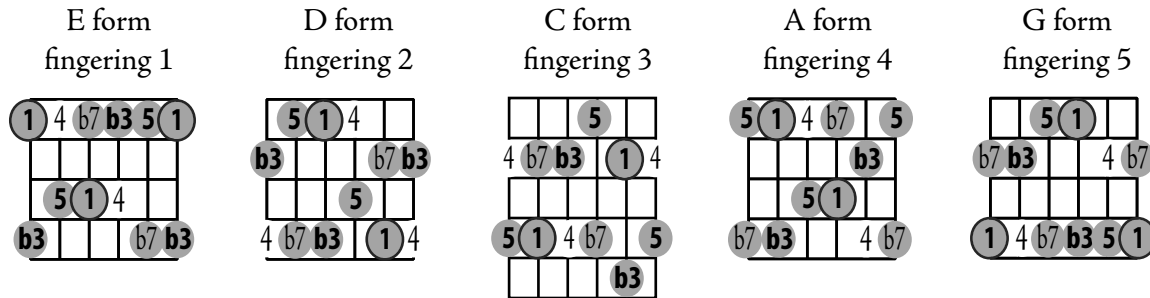
Consistently flattening the fifth in a minor pentatonic scale can create a new scale, minor 7/11 flat five. Similarly, consistently flattening the third in a major pentatonic scale can create minor 6/9 pentatonic scale. These two scales are relative in the same way major and minor pentatonic are relative. Notice the commonality of this use of pentatonic fingering 1, based on the relative C major pentatonic and A minor pentatonic.



Minor Pentatonic Scale (m7/11)

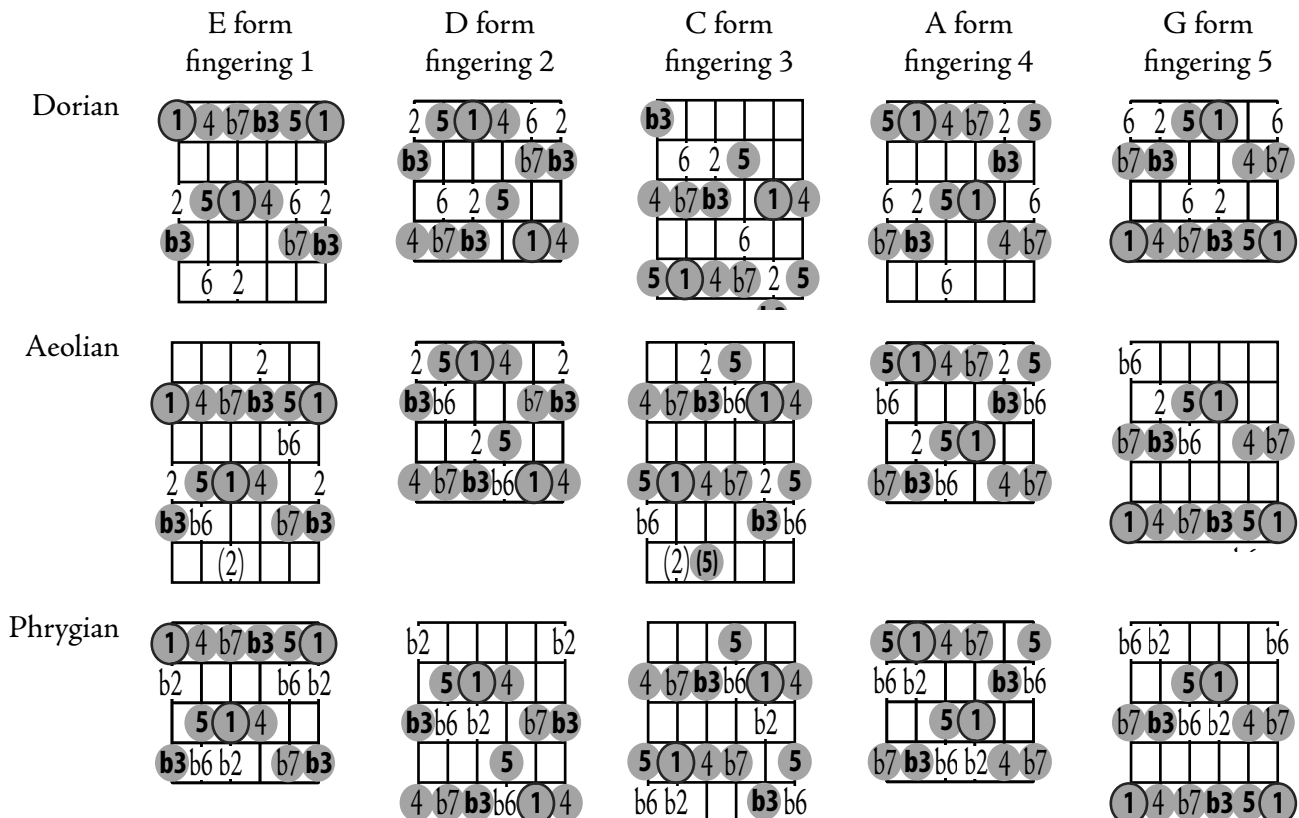
minor 7/11 synonyms and chord sound

I specify minor pentatonic with the chord-style name “minor 7/11 pentatonic scale”. In a major scale named after the key it has tones 1, b3, 4, 5 and b7. Minor 7/11 pentatonic makes a key scale minor seventh chord sound, since contains the notes of a minor seventh chord. The grey-backed notes below are minor seventh chord tones. Adding a fourth (“4”) to a minor seventh arpeggio produces a minor 7/11 pentatonic scale.



minor 7/11 subsets of heptatonic (7 tone) scales

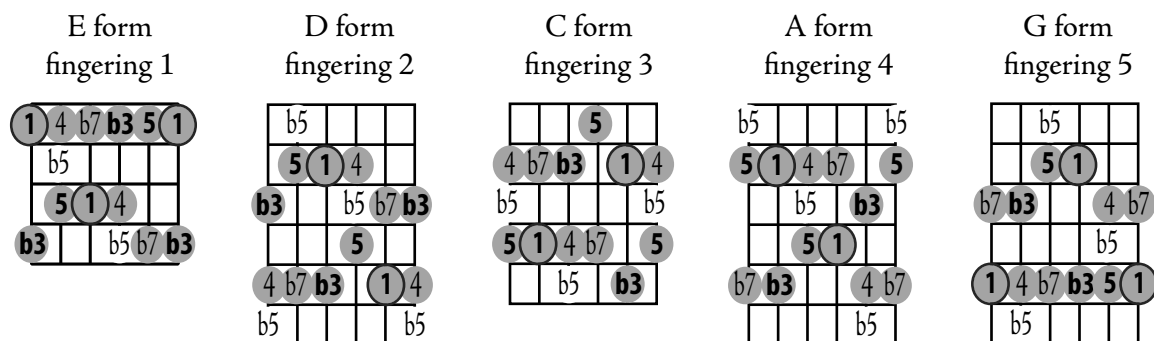
Minor pentatonic is a subset of Dorian mode (major mode II), Phrygian (major mode III), and Aeolian (major mode V). See [Modes of Four Heptatonic Scales](#).



melodic characteristics of individual notes

This is the best pentatonic scale for bending. Each scale tone can be bent up to the next scale tone. Minor third (three-fret) bends should not be performed with the index finger alone. Apply a microtonal bend to the b3 (produce a slight, gradual upward bend). Apply microtonal bend to b7.

Chromatics are best between 4 and 5, also good between b7 and 1. “b7” functions as a lower neighbor to “1”. Chromatics are shown below between four and five.



“b3” functions as a upper neighbor to “1”. Add “2” where it is a chord tone, such as on a Im9 or on a V chord (the V chord is constructed with key scale tones 5, 7 and 2).

Stones style minor 7/11 pentatonic solo example

The solo is written in E major (4 sharps) and 4/4 time. It consists of four measures, each with a specific fretboard diagram and musical notation. The solo is marked with 'full' and '1/4' dynamics, and includes a 'gradual release' instruction.

Measure 1 (measures 1-4): C#5, B, A. Fret numbers: 11, 9, 11, 9, 11, 9, 11, 9, 11, 9, 11, 9, 11, 9, 11, 9, 11, 9, 11, 9, 11, 11, 11.

Measure 2 (measures 5-8): C#5, B, A. Fret numbers: 9, 11, 9, 11, 11, 11, 11, 11, 11, 9, 11.

Measure 3 (measures 9-12): C#5, B, A. Fret numbers: 12, 12, 12, 12, 12, 12, 12, 12, 11, 9, 11, 9, 11, 11, 9, 11, 9, 11, 11, 9, 11, 9, 11, 11.

Measure 4 (measures 13-16): C#5, B, A. Fret numbers: 9, 11, 9, 9, 9, 9, 9, 11, 9, 11, 11, 9, 11, 9, 11, 11.

Slow Ride style minor 7/11 pentatonic solo example solo rhythm track

Slow Ride style comping

The musical score is divided into four systems, each with a treble clef staff and a tablature staff. The key signature is B minor (two sharps). The solo is in 4/4 time. The first system has 8 bars, the second 8 bars, the third 8 bars, and the fourth 8 bars. The solo is composed of eighth and quarter notes, with some triplets and slurs. The tablature shows fret numbers and fingerings. The solo is in a 'Slow Ride' style, which is a common jazz guitar comping pattern.

scales used:

bars

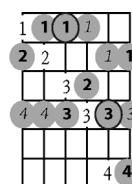
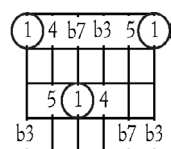
1-9

5-6, 16

scale

Bm7/11 VII

Bm7/11 IX
subset of B Aeolian



The second note "C#" is an added tone from B Aeolian (D major parent scale). It also occurs at the end of bar eight.

House Of The Rising Sun minor 7/11 pentatonic solo example

Am C D F Am E Am E

Am C D F Am E Am C

D F Am E Am E

Am C D F Am E Am D F Am E Am E

Beverly Hills style minor 7/11 pentatonic solo example solo rhythm track

Beverly Hills style comping

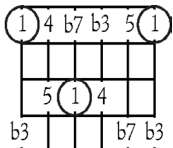
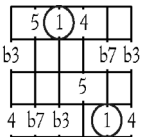
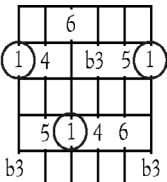
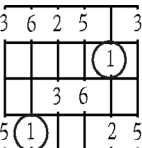
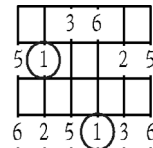
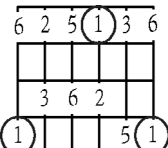
scales used: F minor pentatonic, E form (fingering 1).

The image displays a musical score for a guitar solo in 4/4 time, featuring F minor pentatonic and E form scales. The score is divided into four systems, each with a treble clef staff, a bass clef staff, and a tablature staff. The first system covers measures 1-4, the second measures 5-8, the third measures 9-12, and the fourth measures 13-16. The solo is characterized by a 'Beverly Hills style' comping pattern, which includes a triplet of eighth notes followed by a quarter note, and a 'triplet' of eighth notes followed by a quarter note. The solo is played in the key of F minor, using the F minor pentatonic scale (F, A-flat, B-flat, C, D-flat, E-flat) and the E form (fingering 1). The solo is marked with 'F5' and 'Bb5' chords, and the comping is marked with 'F5', 'Bb5', 'C5', and 'E5' chords. The solo is marked with '1 e + a', '2 e + a', '3 trip let + a', and '4 e+a' patterns. The comping is marked with '1 e + a', '2 e + a', '3 trip let + a', and '4 e+a' patterns. The solo is marked with '1 e + a', '2 e + a', '3 trip let + a', and '4 e+a' patterns. The comping is marked with '1 e + a', '2 e + a', '3 trip let + a', and '4 e+a' patterns.

In Bloom style minor 7/11 pentatonic solo example [solo](#) [rhythm track](#)

[In Bloom style comping](#)

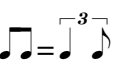
scales used:

bars	1-2, 4, 7-9, 13	5-6, 16	3	10	11, 15	15
scale	Bbm7/11 VI	Bbm7/11 IX	Bbm6/11 IX	Gbma6/9 VI	Ebma6/9 V	Ebma6/9 VIII
						

bar 12 uses F super Locrian scale



16 Bar Gospel Blues style solo example [solo video](#)

Swing Eighths 



System 1 (Bars 1-4): Chords: G⁵, Am, G. Fingering: 3 3 1, 4 1 3 3, 3 1, 1 3 3, 3 1, 3, 4, 3 3 1 4.

System 2 (Bars 5-8): Chord: D. Fingering: 1 4 4 1 4, 1/4 1 4 3, 1 4 1 4, 1/4 0, 1 1 1 1, 0 1, 1/4 0 0, 1 3, 1.

System 3 (Bars 9-12): Chords: G⁵, C. Fingering: 1 3, 4 3 3 3, 3 0, 0 1 1, 3 1 3 3 3, 1 1 1, 1, 3 3 1.

System 4 (Bars 13-16): Chords: G⁵, D⁷, G⁵, Am, G. Fingering: 4 1 3 3, 3 1 1 4 4, 3 1, 1/4 1 3, 4, 1, 0, 0, 0.

Bo Diddley Style Solo solo rhythm track

1 + 2 + 3+ 4 + 1+ 2 + 3 + 4+ 1+ 2 + 3 + 4 + 1 + 2+ 3+ 4+ 1/4

5 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4+ 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1/4

9 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1/4

13 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1/4

17 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4+ 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1/4

21

1 full + 2 full + 3+ 4+ 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB: 15 15 15 15 (15) 13 14 2 2 2 2 2 2 X X 0 2

25

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB: 4-6 6 5 6 6 4 2 2 2 2 2 2 X X 0 2

29

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB: 3 3 2 0 0 0 0 2 0 2 2 2 X X 0 2

33

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB: 4-6 5 5 5 5 6 4 2 3-5 2 2 2 X X 0 2

37

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

TAB: 3-5 5 5 3 4 4 2 2 2 2 2 X X 0 2

I IV V Blues De-Emphasize Four Solo Example solo rhythm track

System 1: A7

System 2: D7 A7

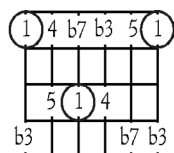
System 3: E7 D7 A7 D7 A7 E7

I IV V Blues 51 Solo Example solo rhythm track

Hideaway Style Comping.

scale used:

Em7/11 XII



Swing Eighths

E7

1 1 1 1 3

3 1 1 3 1 1 3 1 3 1 1 1 3 1 3 2 1 1 3 1 2 1 3

full 12

14 14

economy picking

5

A7 E7

4 4 3

3 1 4 3 1 3 3 1 3 1 1 1 3 1 3 1 3 2 1 1 3 1 2 3 1

full 12 15 12 15 15 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

14 14

alternate picking all-down picking economy picking

9

B7 A7 E7 A7 E7 B7

3 4 3 4 3

2 1 1 2 1 2 1 4 2 1 4 1 3 1 3 1 2 3 1 4 1 1 3 3 1 2 3 3 2 1 2

full 12

14 14

economy picking rhythmic (alternate) picking

I IV V Blues b3 1 5 with varied phrase starts solo example

This second version of the I IV V Blues b3 1 5 makes a pattern in the start point for two-bar phrases: on the first beat, on the first beat, after the first beat, on, on after.

Swing Eighth

First System (Measures 1-4):

Chords: A7 (Measures 1-2), A7 (Measures 3-4)

Rhythm: 1 + 2 + 3 + 4+ | 1+ 2 + 3 trip let 4+ | 1 + 2 + 3 trip let 4 + | 1 + 2 + 3+ 4+

Phrase starts on the first beat (Measures 1-2), gradual bend (Measure 3), phrase starts on the first beat (Measures 3-4)

Fingering: 3 1 1 3 1 1 3 | 3 1 1 3 3 1 1 3 | 3 1 3 1 3 1 1 3 | 3 1 3 3 1 1

Accents: 1/4, 1/4, full, 1/2, full, 1/4, 1/4, full, full, 1/4

TAB: 8 5 5 8 5 5 8 | 8 5 8 5 8 | 8 5 8 5 7 5 7 | 5 7 5 5 7 7

Second System (Measures 5-8):

Chords: D7 (Measures 5-6), A7 (Measures 7-8)

Rhythm: 1 + 2 + 3 + 4 + | 1 trip let 2 trip let 3 + 4+ | 1 trip let 2 trip let 3 + 4 trip let | 1 2 3 + 2 trip let 3 | trip let 4 trip let

Phrase starts after the first beat (Measures 5-6), phrase starts on the first beat but with interrupted rhythm (Measures 7-8)

Fingering: 3 3 1 1 3 1 3 | 1 3 1 1 3 3 | 3 1 1 3 1 3 3 1 3 | 1 2 1 1 3 1 3 1 | 3 1 1 1 1

Accents: full, full, full, full, full

TAB: 8 8 5 5 3 5 | 8 5 7 5 5 7 7 | 8 5 8 5 8 10 8 10 8 | 7 8 7 5 7 5 5 7 | 5 5 5

Third System (Measures 9-12):

Chords: E7 (Measures 9-10), D7 (Measures 11-12), A7 (Measures 13-14), D7 (Measures 15-16), A7 E7 (Measures 17-18)

Rhythm: 1 + 2 trip let 3 + 4 + | 1+ 2 + 3 trip let 4+ | 1 + 2+ 3 trip let 4 | trip let 1 + 2 3 4 | 1 3 1 3 1 1 3 1 1 3 | 1 3 4 3 | 1 3 1 1 2 1 1 | 3 3

Phrase starts on the first beat (Measures 9-10), phrase starts after the first beat (Measures 13-14)

Fingering: 5 7 5 7 5 5 8 | 5 5 8 | 5 8 8 8 | 5 8 5 5 7 5 5 | 7 7

Accents: 1/4, full, full, full, full

TAB: 5 7 5 7 5 5 8 | 5 5 8 | 5 8 8 8 | 5 8 5 5 7 5 5 | 7 7

Midnight Rambler style solo example

Swing Eighths

B

6

10

14

18

T
A
B

Nate's Blues solo example

The musical score for "Nate's Blues solo example" is written in E major (one sharp) and 4/4 time. It consists of six systems of music, each featuring a standard musical staff and a corresponding guitar TAB staff. The solo is composed of various pentatonic and bluesy licks, often using triplets and bends. Chords E, A, and B7 are indicated above the staff. The TAB staff shows fret numbers and techniques like bends (marked with a ^) and triplets (marked with a 3).

System 1: Starts with a whole rest, followed by a lick on the E chord. Chords: E, A, E. TAB: 2/4 2 0 | 2 2 2 2 0 2 | 2 2 0 2 2 4 2 0 | 2 2 2 2 0 3 0 | 2 2 0 2 0 3 0 (bend).

System 2: Continues the solo with more licks. Chords: A, E. TAB: 2 2 0 2 2 0 | 2 2 0 2 2 2 4 2 0 | 2 2 0 2 0 3 0 (bend) | 2 2 0 2 0 3 0 (bend).

System 3: Features a B7 chord and more complex licks. Chords: B7, A, E. TAB: 2 4 4 3 4 5 3 4 | 2 0 2 2 4 2 0 | 2 2 0 2 0 3 0 | 2 2 0 2 2 7 7 5 5.

System 4: Continues the solo with more licks. Chords: E, A, E. TAB: 3 5 3 5 3 4 0 2 | 2 0 2 3 0 2 0 | 2 2 0 2 0 3 0 | 0 2 0 2 0 2 2 4 3 5 3 5.

System 5: Continues the solo with more licks. Chords: A, A, E. TAB: 5 3 5 5 7 3 5 3 4 3 5 | 2 2 4 0 2 0 2 0 2 | 2 2 0 2 0 3 0 (bend) | 2 2 0 2 3 0 1 2 0 0.

System 6: Ends the solo with more licks. Chords: B7, A, E. TAB: 2 2 0 2 2 2 4 3 4 2 0 2 | 2 0 2 2 4 2 0 2 | 2 2 0 2 0 3 0 | 2 2 0 2 2 0 2.

Minor Pentatonic Setup Tone Blues

Swing Eighth $\text{♪} = \text{♪} \text{♪}$

Measure 1: G^7 chord. Solo: B_4 (triplet), D_5 (triplet), $\text{F}\sharp_5$ (triplet), G_5 (triplet). Bass: 5, 7, 6, 7, 3. Annotations: "V7#9 tones of the I chord", "1/4".

Measure 2: G^7 chord. Solo: A_5 (triplet), B_5 (triplet), D_6 (triplet), E_6 (triplet). Bass: 5, 5, 3, 5, 3. Annotations: "1/2".

Measure 3: C^7 chord. Solo: $\text{F}\sharp_5$ (triplet), G_5 (triplet), A_5 (triplet), B_5 (triplet). Bass: 5, (5), 3, 5, 5, 6, 3, 6, 5. Annotations: "chromatic passage to third of I chord", "1/2".

Measure 4: G^7 chord. Solo: B_4 (triplet), D_5 (triplet), $\text{F}\sharp_5$ (triplet), G_5 (triplet). Bass: 3, 5, 6, 5, 7, 6, 7, 6, 7. Annotations: "1/2".

Measure 5: G^7 chord. Solo: A_5 (triplet), B_5 (triplet), D_6 (triplet), E_6 (triplet). Bass: 6, 7, 6, 5, 3, 5, 3, 3, 6. Annotations: "Vm7 of the IV chord".

Measure 6: C^7 chord. Solo: $\text{F}\sharp_5$ (triplet), G_5 (triplet), A_5 (triplet), B_5 (triplet). Bass: 6, 3, 3, 6, 3, 6, 5, 7, 6, 7. Annotations: "V7#9 tones of the I chord", "full", "full", "full".

Measure 7: G^7 chord. Solo: B_4 (triplet), D_5 (triplet), $\text{F}\sharp_5$ (triplet), G_5 (triplet). Bass: 6, 3, 6, 8, 8, (8). Annotations: "full", "1 1/2".

Measure 8: G^7 chord. Solo: A_5 (triplet), B_5 (triplet), D_6 (triplet), E_6 (triplet). Bass: 3, 4, 5, 3, 5, 5, 6. Annotations: "scalar and chromatic passage to root of V chord".

Measure 9: C^7 chord. Solo: $\text{F}\sharp_5$ (triplet), G_5 (triplet), A_5 (triplet), B_5 (triplet). Bass: 5, 3, 3, 5, 6, 5, (5), 3, 5, 5, 6, 6, 5. Annotations: "chromatic passage to third of I chord", "1/2".

Measure 10: G^7 chord. Solo: B_4 (triplet), D_5 (triplet), $\text{F}\sharp_5$ (triplet), G_5 (triplet). Bass: 3, 5, 6, 5, 7, 5, 5, 3, 5, 5, 5. Annotations: "1/2", "1/2".

Measure 11: C^7 chord. Solo: $\text{F}\sharp_5$ (triplet), G_5 (triplet), A_5 (triplet), B_5 (triplet). Bass: 3, 5, 5, 5. Annotations: "1/4".

Measure 12: $D^7(\#9)$ chord. Solo: B_4 (triplet), D_5 (triplet), $\text{F}\sharp_5$ (triplet), G_5 (triplet). Bass: 5, 5. Annotations: "down Gm to D".

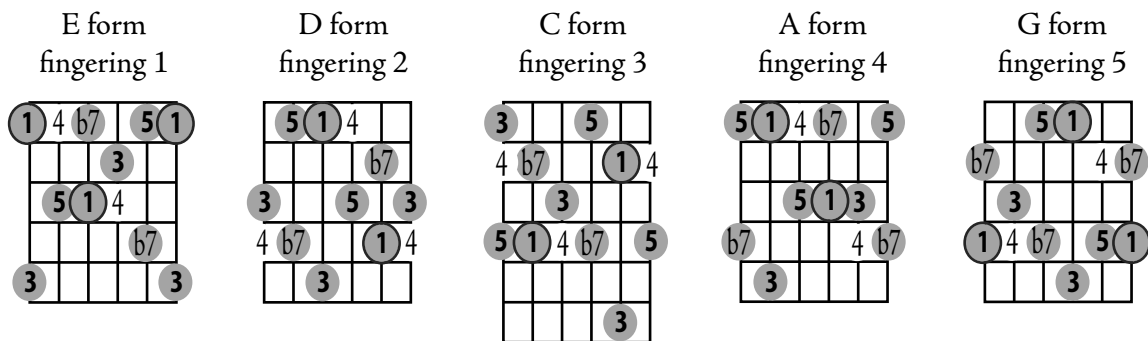
Minor Pentatonic 5 b7 and Pedal Tone Blues Solo Example

The musical score is a guitar solo in A major, featuring a pedal tone blues style. The solo is in 4/4 time and consists of six systems of music. Each system includes a standard musical staff with a treble clef and a corresponding guitar tablature (TAB) staff. The key signature has three sharps (F#, C#, G#). The solo is characterized by a constant low E pedal point on the 7th fret of the low E string. The first system is marked with an A7 chord. The second system has a measure with a 1/43 time signature. The third system is marked with a D7 chord. The fourth system is marked with an A7 chord. The fifth system is marked with an E7 chord and a D7 chord. The sixth system is marked with an A7 chord and an E7 chord. The solo includes various techniques such as triplets, bends, and slides, indicated by musical notation and numbers in the TAB.

Minor Pentatonic with Major Third Option: Dominant 7/11 Pentatonic Scale

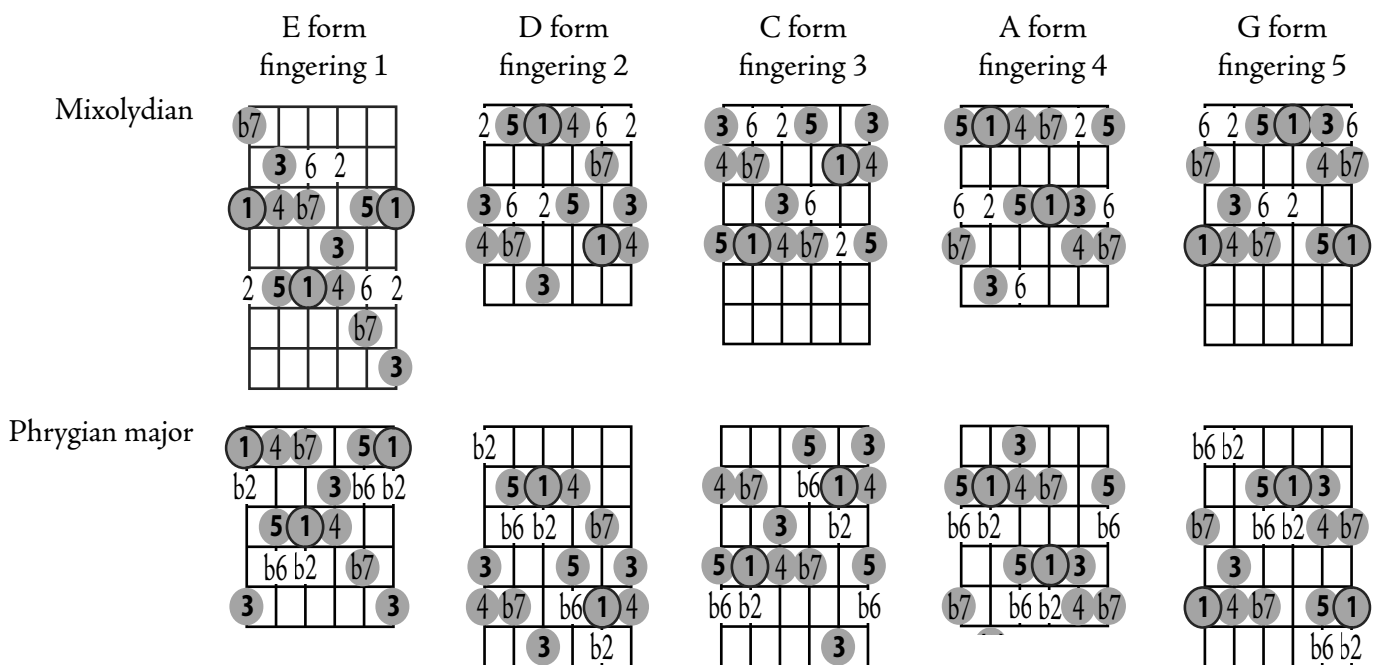
dominant 7/11 synonyms and chord sound

When a minor pentatonic scale is used with a major third (natural three), I give it the chord-style name “dominant 7/11 pentatonic scale”. In a major scale named after the key it has tones 1, 3, 4, 5 and b7. Dominant 7/11 pentatonic makes a key scale dominant seventh chord sound (such as C7), since it contains the notes of a dominant seventh chord. The grey-backed notes below are dominant seventh chord tones. Adding a fourth (“4”) to a minor seventh arpeggio produces a dominant 7/11 pentatonic scale.

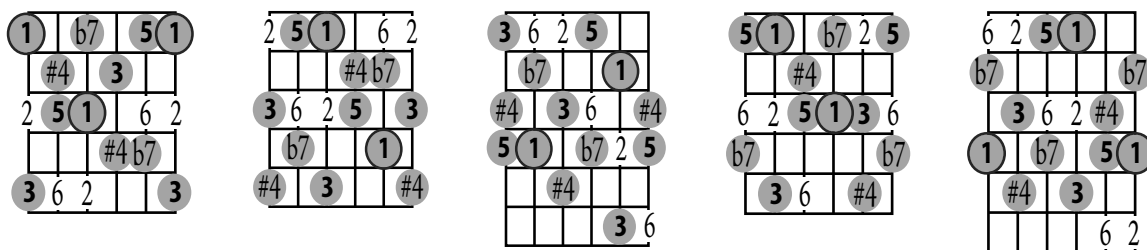


dominant 7/11 subsets of heptatonic (7 tone) scales

When minor pentatonic has a major third (natural three), it is a subset of Mixolydian (major mode V, key scale b7), Phrygian major (major mode III) and Lydian dominant (melodic minor mode IV). See [Modes of Four Heptatonic Scales](#).



Lydian dominant



melodic characteristics of individual notes

Avoid overuse of the “3” without darkening it with “b3” or playing it briefly. Too much use of “3” (the major third) can make the melody too sweet. Slur into the “3” from “#2”. Preceding “3” with a “#2” of short duration sounds more modern than using a “#2” of long duration. Long duration “#2” before “3” sounds like ragtime or old blues. When you play “3” and “b3” repeatedly next to each other, you should usually end on “3”.

Apply a microtonal bend to b7 (produce a very slight, gradual upward bend).

Chromatics are best between 4 and 5, also good between “b7” and “1”.

“b7” is a lower neighbor to “1”, but “3” does not function well as an upper neighbor to “1”. The practical interval limit for upper and lower neighbors is a minor third. Add “2” where it is a chord tone, such as on a Im9 or a V chord (the V chord is constructed with key scale tones 5, 7 and 2).

Notice the dissonant interval sound from “3” to “b7”.

This is a good scale for bending. All notes can be bent up to the next scale tone, but bending “1” to “3” is an extreme four fret bend.

I IV V Blues Minor Pentatonic With Optional Major Third, Example 1 solo

♩ = 130

Swing Eighths ♩ = ♩³ ♩

1 3 1 3 1 3 3 1 4 1 3 1 3 3 1 3 1 3 3 1 1 3 1 3 3 1 3 1 1 3 3

8 10 8 10 8 10 12 8 11 8 10 8 10 8 10 8 10 8 8 10 8 10 8 10 8 10 10

5 C7

1 1 2 3 3 1 1 1 3 1 2 3 3 1 1 3 1 2 3 3 3 3 2 3 3 1 2 3 1 3

8 8 9 10 8 8 8 10 8 9 10 10 8 10 8 9 10 10 10 12 11 12 10 8 9 10 8 10

9 F7 C7

1 1 3 3 3 1 1 3 1 3 3 3 1 2 3 3 3 3 2 3 3 1 2 3

8 8 10 10 8 8 10 8 10 10 10 8 10 8 9 10 10 10 12 11 12 10 8 9 10

13 G7 F7 C7 G7

3 3 2 3 3 1 3 1 3 3 1 1 3 1 2 3 3 3 3 2 3 3

10 12 11 12 10 8 10 8 10 10 8 8 10 8 9 10 10 10 12 11 12 10

25

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar melody in standard notation and corresponding guitar and bass tabs. The guitar part is in G major, with a key signature of one sharp (F#). The tempo is marked "Moderato" and the time signature is 4/4. The score is divided into three measures, each containing a guitar staff, a guitar tab, and a bass tab. The guitar melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The guitar tab includes fret numbers and a triplet of eighth notes in the first measure. The bass tab includes fret numbers and a triplet of eighth notes in the first measure. The score is written for a guitar and bass, with the guitar part in the upper staff and the bass part in the lower staff. The guitar part is in G major, and the bass part is in G major. The tempo is marked "Moderato" and the time signature is 4/4. The score is divided into three measures, each containing a guitar staff, a guitar tab, and a bass tab. The guitar melody features a series of eighth and sixteenth notes, with a triplet of eighth notes in the first measure. The guitar tab includes fret numbers and a triplet of eighth notes in the first measure. The bass tab includes fret numbers and a triplet of eighth notes in the first measure.

37 G^7 F^7 C^7 G^7

3 1 3 3 1 3 1 3 3 1 3 1 1 2 3 3 2 3 3 3 1 2 3 1 3

full full full 1/2 1/4

TAB 10 8 10 10 10 8 10 10 8 10 8 8 9 10 10 8 9 10 10 10 8 10

This twelve bar section of the solo study uses major pentatonic with an optional major third, as discussed in the section [Major Pentatonic with Optional Flat Three](#).

41 C⁷

3 1 3 1 3 3 4 3 3 1 3 3 1 2 1 3 1 2 2 1 3 3 1 3 1

7 5 7 5 7 8 7 5 7 7 5 7/9 8 10 8 9 7 5 7 5 7 5 (5)

45 F⁷ C⁷

1 3 1 1 3 3 1 3 2 1 3 2 3 1 3 3 1 1 1 3 1 4 1 3 1 2

8 10 8 8 10 10 7 10 8 (10) 10 7 10 10 7 10 10 8 8 8 10 8 11 8 10 8 (8) 9

49 G⁷ F⁷ C⁷ G⁷

2 1 2 1 2 3 3 3 1 2 4 2 3 1 1 1 1 2 1 2 1 1 2 1 3

14 13 14 13 15 15 15 13 14 16 14 15 13 13 13 13 14 13 14 13 12 12/14 13 15

Like the previous twelve bars, this twelve bar section of the solo study uses major pentatonic with an optional major third, as discussed in the section [Major Pentatonic with Optional Flat Three](#).

53

C7

F7

4 3 2 1 3 1 3 1 2 1 2 2 1 1 3 1 1 1 4 4 4 3

full

17 15 14 20 15 15 (15) 13 13 14 14 12 10 10 8 10 8 10 9 8 11

1/2

8 10 12 10

[illegible]

61

G7 F7 C7 C7/E F7 F#o7 G7 C7

1 2 2 1 1 1 3 1 2 2 1 4 3 1 2 3 2 1 1 4 3 1 4 3 4 3 1 3 1 3 1 1

7 8 9 8 8 8 10/13 12 13 14 13 15 15 (15) 13 14 14 8 11 10 8 11 10 11 10 8 10 8 10 8 7

I IV V Blues Minor Pentatonic With Optional Major Third, Example 2 [solo](#)

Swing Eighths 

Key to the Highway style solos with minor pentatonic and optional major third solo

Swing Eighths $\text{♪} = \text{♪}^3$

A7 E7 D7

#2 3 5 #2 3 1 1 4 5 4 b3 1 b3 5 5 4 5 b7 1 1 5 b3 1 1 4 5 4 5 5 4 b3 1 1 b3 5 5

I major triad with lower chromatics to 3
 Darkening with I minor triad with neighbor & passing tone 4. "b3" (C) makes E augmented and is a blue note for the key.
 5 & b7 suggest I7 (A7) to IV7 (D7)
 I minor triad (with neighbor tone 4) is part of the IV9 (D9) chord

1 2 1 1 2 3 3 1 3 1 3 3 2 2 1 3 3 2 1 3 3 3 1 3 3 1 1 1

full full full

T 5 6 5 6 7 7 7 5 7 5 7 7 7 8 10 10 9 8 10 10 10 10 10 10 8 10 10 5 5
 A B

A7 E7 A A7 A7 Bm7(b5) A7 E7

#2 3 1 b7 5 b7 1 1 b7 5 4 5 4 b3 4 5 #2 3 1 4 #2 3 1 5 b7 1 b5 6 1 4 b6 2 #2 3 1 b7 5 5

I7 (A7) chord tones, made colorful with bends
 E7 is 5724 of A, so 4 & 5 are part of E7. b3 (C) makes E sound augmented and makes the key bluesy.
 Anticipates the I(A) triad. "4" is an upper neighbor to "3"
 Each triplet is tones of the current chord.
 I7 (A7) chord tones, leading down to "5" with microtonal b7. Common to Albert King style, usually an octave lower.

4 1 4 1 4 1 3 1 3 1 1 2 3 3 1 2 3 4 3 1 4 3 1 2 1 3 3 3 1 4 1

1/2 full full 1/4

T 8 5 8 5 8 5 7 7 5 7 5 5 6 7 5 6 7 9 8 5 8 7 7 6 7 7 9 5 8 5
 A B

A7 E7 D7

#2 3 4 #2 3 1 1 b7 5 4 b3 1 5 4 b3 5 5 4 5 b7 5 b3 1 1 4 b3 1 b7

I minor triad with neighbor tone 4
 Descend A minor pent., Anticipate E7 (5724) with "4" on the beat.
 E7 is 5724 of A, so 4 & 5 are part of E7. b3 (C) makes E sound augmented and makes the key bluesy, especially with the b3 microtonal bend.
 5 & b7 suggest I7 (A7) to IV7 (D7)
 I minor triad (with neighbor tone 4) is part of the IV9 (D9) chord

1 2 3 1 2 3 1 2 2 1 3 1 3 1 3 2 2 1 2 1 3 3 3 1 3 1

1/4

T 8 9 10 8 9 10 8 7 5 7 5 7 5 7 9 8 9 8 10 10 10 8 10 8
 A B

I minor triad (with neighbor non-chordal tone b7) is part of the IV9 (D9) chord. "4" at the end is an upper neighbor to the "3" of the A7 that follows.

I7 (A7) chord tones

E7 is 5724 of A, so 4 & 5 are part of E7. b3 (C) makes E sound augmented and makes the key bluesy, especially with the b3 microtonal bend.

7 (A7) chord tones,
anticipating
the I7 chord.

chord tones of each chord

E7 chord tones

I IV V Jazz Blues solo example

Diagram illustrating a Jazz Blues solo example, showing musical notation, fretboard diagrams, and tablature across four systems.

System 1:

- Chords: C⁷, Dm⁷, D[♯]o⁷, C/E
- Tablature: 8 11 8 11 8 8 | 9 8 10 10 11 10 12 10 | 11 8 11 8 10 8 10 8 10

System 2:

- Chords: C⁷, C⁷, D^o, C
- Tablature: 8 9 8 | 7 8 7 6 5 5 | 11 13 11 12 11 10

System 3:

- Chords: F⁷, Gm⁷, G[♯]o⁷, F/A
- Tablature: 8 10 2 3 4 5 | 10 12 11 12 10 8 10 8

System 4:

- Chords: C⁷, Dm⁷, D[♯]o⁷, C
- Tablature: 10 9 8 10 11 10 12 10 | 8 10 10 10 12 12 11 13 13

10 *G7#9*

1 1 1 4 3 1 3 1 3 3

TAB: 10 11 10 11 10 8 10 8 10 10

E^b7 *D7* *D^b7* *C7*

1 2 3 1 2 3 1 2 3 1 2 3

b7 3 b7 3 b7 3 b7 3

Gm *F* *F* *C7*

5 1 b3 5 1 3 3 5 1 5 b7 3

12

1 4 1 4 1 4 1

TAB: 12 11 10 9 8 11 8 11 11 8 12 10 10 9 10 8

Gm *F* *D^b7* *C7*

b3 5 1 3 5 1 5 b7 3 5 b7 3

15

4 3 1 3 1 2 1 4 1 4 1

TAB: 14 13 11 13 11 12 10 13 10 13 10 12 10 10 9 8 11 8 11 8

Cm *B^b* *F7*

5 1 b3 5 1 3 b7 3 5

Gm *F* *F* *C7*

5 1 b3 5 1 3 3 5 1 5 b7 3

18 *F7*

3 1 1 S 4 1 4 3 3 3 1 3

TAB: 10 8 4 3 1 7 8 11 8 11 10 11 10 8 11 10 10 10 9 8 10

21

Chords: G7(#9), F7, F9

Bass line: 8 10 10 12 11 12 11 10 8 11 11 10 8 10 8

24 C7

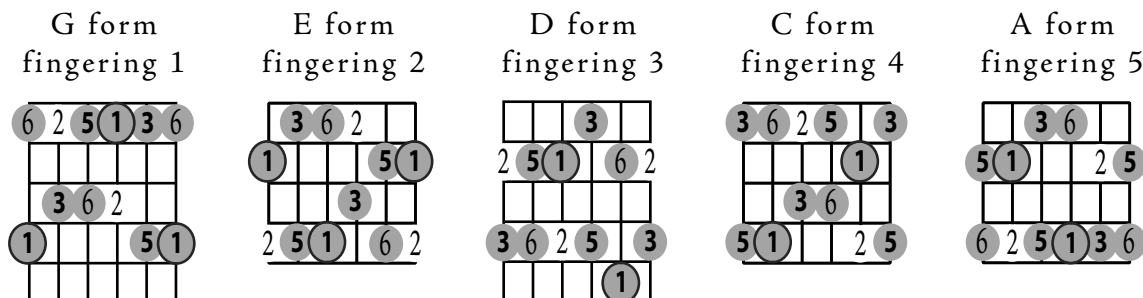
Chords: C9, F9, F#o7, C7

Bass line: 10 10 8 7 8 7 10 8 10 9 8 9 10

Major Pentatonic (Ma6/9) Scale

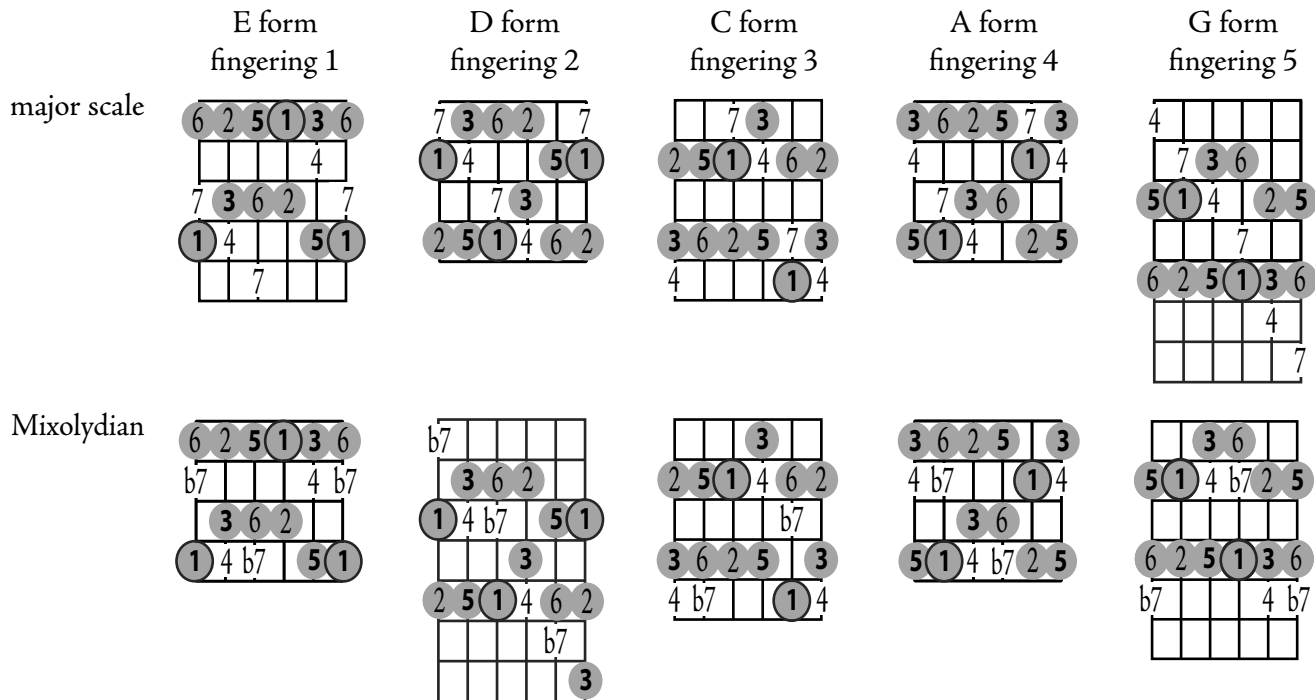
major 6/9 synonyms and chord sound

I specify major pentatonic with the chord-style name “major 6/9 pentatonic scale”. In a major scale named after the key it has tones 1, 2, 3, 5 and 6. Major 6/9 pentatonic scale makes a key scale major sixth chord sound, since contains the notes of a major sixth chord (such as C6). The grey-backed notes below are major sixth chord tones. Adding a second (“2”) to a major sixth arpeggio produces a major 6/9 pentatonic scale.

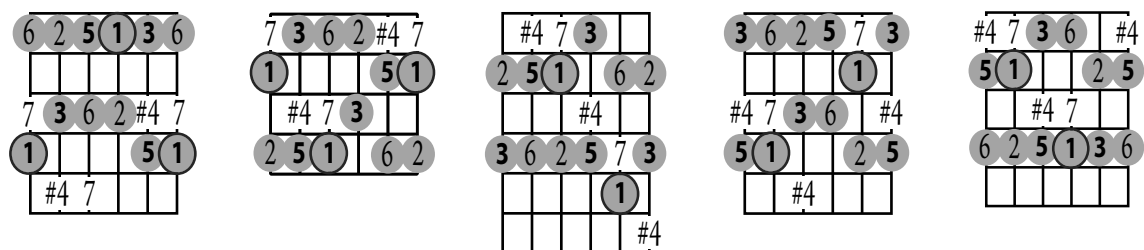


major 6/9 subsets of heptatonic (7 tone) scales

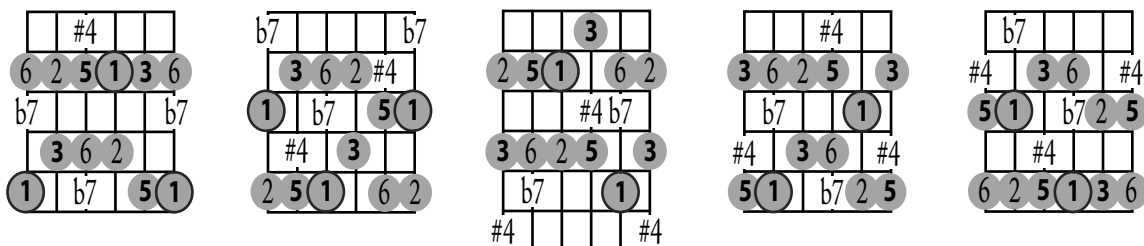
Major 6/9 is a subset of major (Ionian or major mode I), Lydian (major mode IV), Mixolydian (major mode V) and Lydian dominant (melodic minor mode IV). See [Modes of Four Heptatonic Scales](#).



Lydian



Lydian dominant



melodic characteristics of individual notes

Bending is a little limited with this scale. It is not typical to bend in traditional Swing music. The most common bend in major pentatonic is “2” to “3”. Bending “5” to “6” is good where “6” is a chord tone (or implied chord tone). If “6” is not a chord tone, release to “5” after bending to “6”. By using the commonly added scale tone “4”, “4” can be bend to “5”. Bending “1” to “2” is good where “2” is a chord

tone. Bending “6” up to “1” or “3” up to “5” are rare.

“6” is a lower neighbor to “1”. Add “4” as a neighboring and passing tone. Avoid overuse of the 3 without darkening it with “b3” or playing it briefly. Slur into the “3” from “#2”. Preceding “3” with a #2 of short duration sounds more modern than using a #2 of long duration.

In early blues and ragtime music from about 1900 to 1920, sharp two was commonly played before three with equal duration. By about 1940, it became unfashionable to play a long duration of sharp two before three. Sharp two is now commonly played with a short duration before three, often just a grace note.

When you play “3” and “b3” (#2) repeatedly next to each other in a phrase, the melodic convention is to end on natural three, the “happy note”. There are exceptions, such as Paul McCartney’s outro solo on “Ticket To Ride”.

End phrases on “2” or “6” when they are pleasing chord tones.

Key to the Highway style solos with major pentatonic and optional flatted third solo

Swing Eighths $\text{♪} = \text{♪}^3$

5 6 1 1 6 2 \flat 3 2 1 6 1 6 5 3 6 3 5 5 5 6 1 1 6 1 5 6 1 5

I(A)6 chord tones I(A)m6/9 (A maj. pent. with \flat 3). Darkening A6 with \flat 3. V6/9 is 56723 This adds bright colors to 5 with its "2" (6 of key) and its "6" (3 of key). I(A)m6/11 has all five tones of D9 and is 1 \flat 3 4 5 6 of the key.

1 3 1 1 3 3 3 3 1 3 1 3 1 2 3 2 1 2 2 1 1 2 1 2 2 1 3

TAB: 5 7 5 5 7 7 8 7 5 7 5 7 5 6 7 6 5 9 11 10 10 11 10 9 11 10 12

4 \flat 3 1 6 1 2 2 3 5 2 \flat 3 2 1 6 1 6 1 5 6 5

I(A)m6/11 has all five tones of D9 and is 1 \flat 3 4 5 6 of the key. I(A) chord tones I(A)m6/9 (A maj. pent. with \flat 3), especially emphasizing \flat 3, 1 and 6. \flat 3 makes it bluesy. "6" is the classic swing tone, making it sound jazzy.

1 4 1 2 1 3 2 2 1 3 $\frac{1}{2}$ 1 3 1 3 1 1 3 1

TAB: 10 13 10 11 10 12 4 6 5 7 7 5 7 5 5 7 5

5 2 3 5 2 1 2 3 1 1 2 3 5 6 1 6 1 2 \flat 3 2 1 6 1 2 3 5

V6 is 5723 This adds the bright colors "6" (3 of key) and its "6" (3 of key). I(A) chord tones. Anticipates the I chord. I(A)6 chord tones I(A)°7 chord tones I(A)m6/9 (A maj. pent. with \flat 3) anticipates the A7 I(A) chord tones

1 2 1 1 3 2 2 3 2 2 1 3 1 3 1 3 $\frac{1}{2}$ 1 3 1 3 3 1

TAB: 4 6 5 4 7 4 6 7 4 6 5 7 5 7 5 7 7 5 5 7 9 5

System 1:

- Chords: A⁷, E⁷, D⁷
- Scale: V(E)m7/11 with chromatic, I(A)m6/9(A maj. pent. with b3)
- Fret numbers: 3 3 3 3 3 3 3 2 1 1 3 1 3 3 3 3 2 1 1 3 1 1 1 1 1 3 1 3 4 3 1 3 1 1 3 1 1

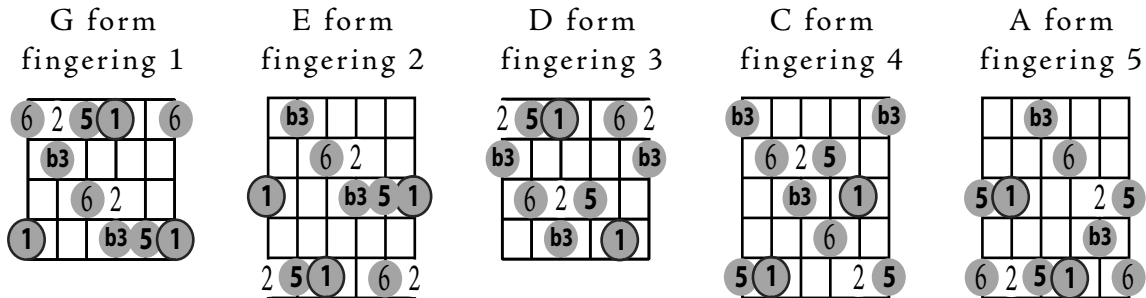
System 2:

- Chords: A⁷, E⁷, A, A⁷, A^{o7}, Bm^{7(b5)}, A⁷, E⁷
- Scale: I(A)m7/11 (A minor pent.)
- Fret numbers: 3 3 1 3 1 1 1 3 1 3 3 2 1 3 2 3 3 1 3 1 3 1 3 3 3 3 3 1 3 2 2 1 3 1

Major Pentatonic with Optional Flat Three (Minor Six Nine)

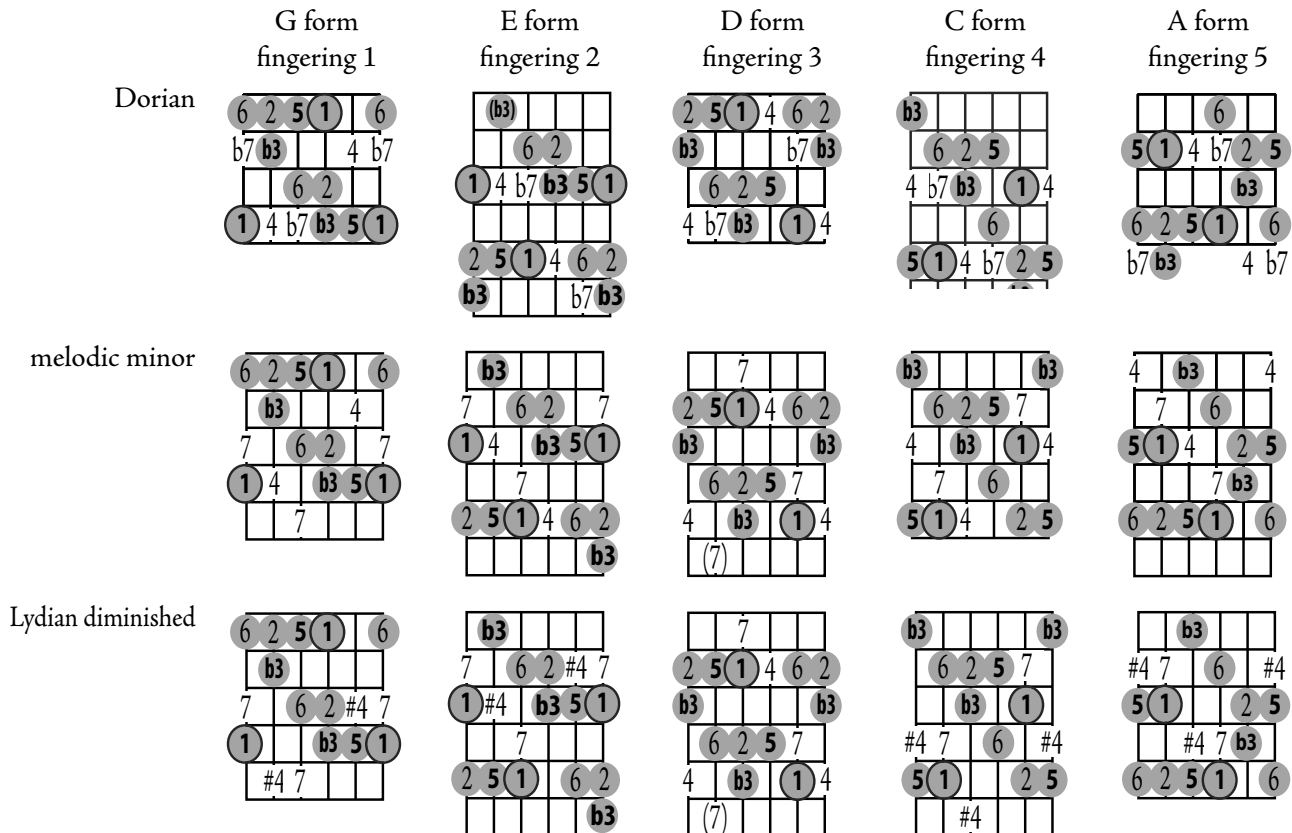
minor 6/9 synonyms and chord sound

When major pentatonic has a flatted third (b3), I use the chord-style name “minor 6/9 pentatonic scale”. In a major scale named after the key it has tones 1, 2, b3, 5 and 6. Minor 6/9 pentatonic scale makes a key scale minor sixth chord sound, since contains the notes of a major sixth chord (such as Cm6). The grey-backed notes below are minor sixth chord tones. Adding a second (“2”) to a minor sixth arpeggio produces a minor 6/9 pentatonic scale.



minor 6/9 subsets of heptatonic (7 tone) scales

Minor 6/9 is a subset of Dorian (major mode II), melodic minor (major flat three) and Lydian diminished (Lydian flat three or major flat six mode IV). See [Modes of Four Heptatonic Scales](#).



melodic characteristics of individual notes

Optionally apply a microtonal bend to the b3 (produce a slight, gradual upward bend). Bending is a little limited with this scale. It is not typical to bend in traditional Swing music. The best bends are “2” to “b3” and “4” to “5” (“4” is an added tone). Bending “1” to “b3” is good for a “crying” sound. Bending “1” to “2” is good where “2” is a chord tone. Bending “5” to “6” is good where “6” is a chord tone. Remember to not bend three or four-fret bends with the index finger.

Use “6” as a lower neighbor to “1”.

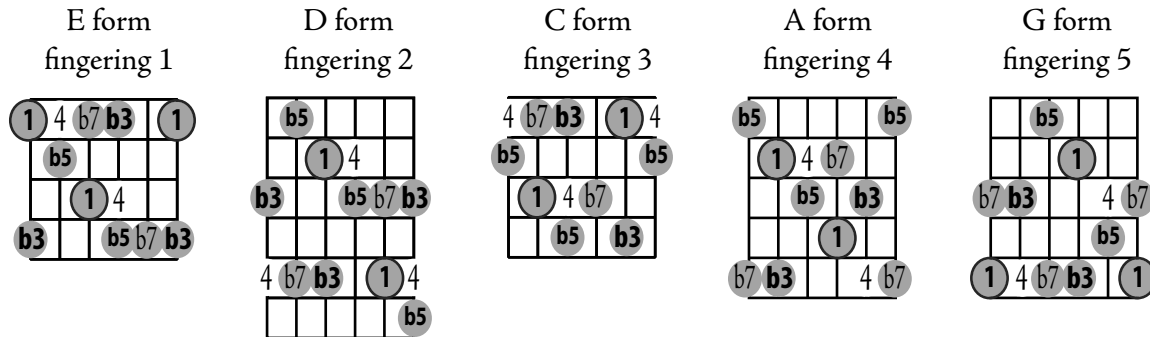
Use minor 6/9 pentatonic for chords that have the “b3”, or where the chord has “3”, but you are using “b3” as a blue note. Practice playing phrases that combine sub phrases with “3” and sub phrases with “b3”.

Add “4” as a neighboring and passing tone. End phrases on “2” or “6” when they are pleasing chord tones.

Minor Pentatonic with Flat Five (m7/11b5)

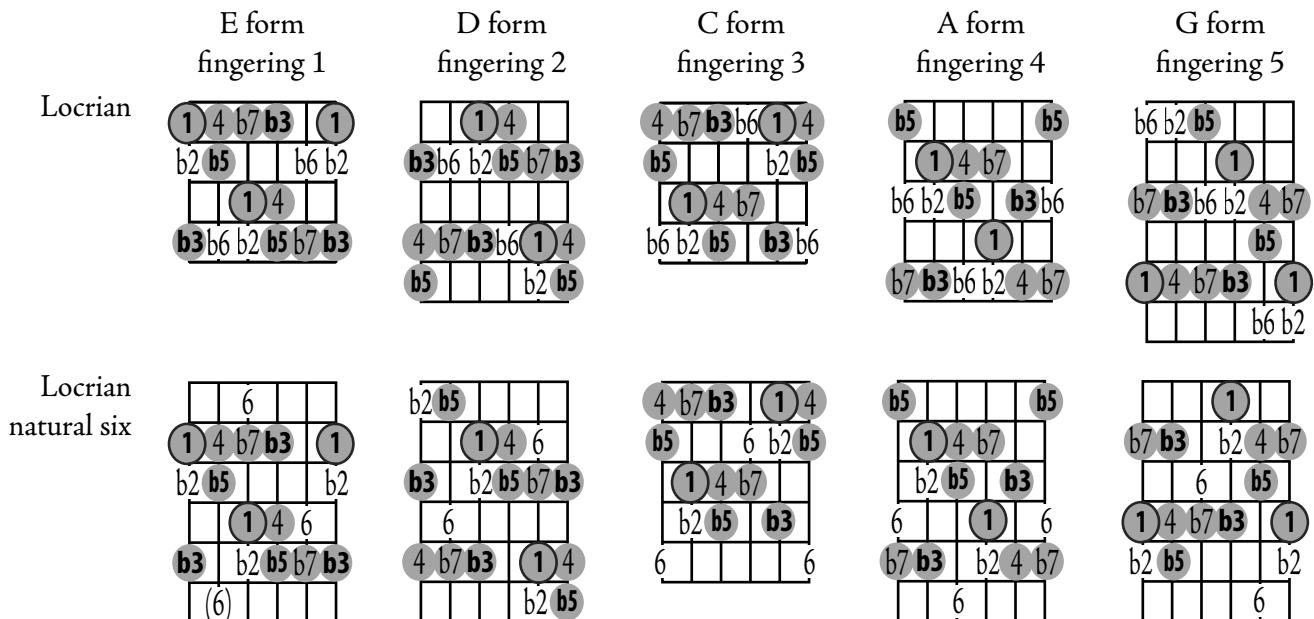
minor 7/11b5 synonyms and chord sound

I specify minor pentatonic with the chord-style name “minor 7/11b5 pentatonic scale”. In a major scale named after the key it has tones 1, b3, 4, b5 and b7. Minor 7/11b5 pentatonic makes a key scale minor seventh flat five chord sound, since contains the notes of a minor seventh flat five chord (also called “half-diminished”). The grey-backed notes below are minor seventh flat five chord tones. Adding a fourth (“4”) to a minor seventh arpeggio produces a minor 7/11b5 pentatonic scale.

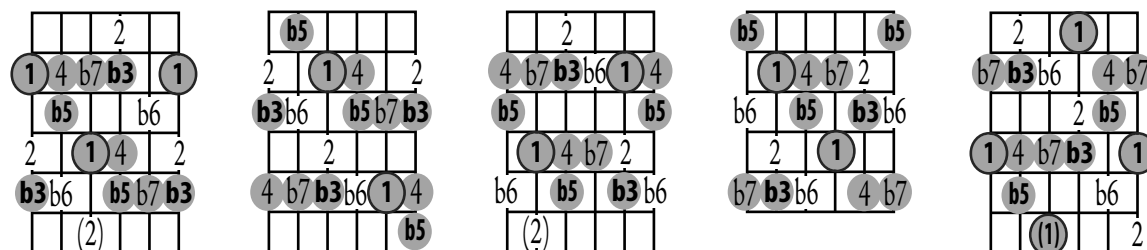


minor 7/11b5 subsets of heptatonic (7 tone) scales

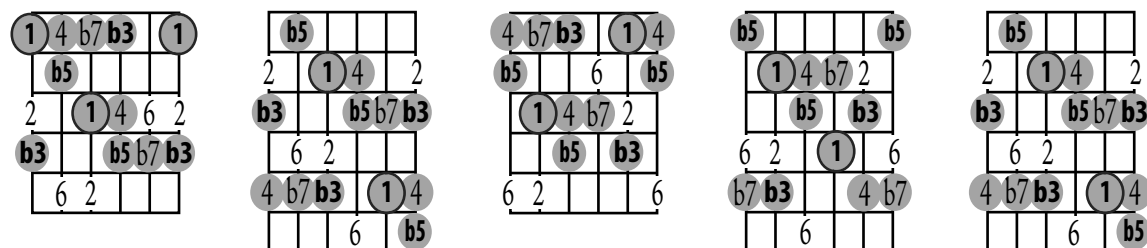
Minor 7/11b5 is a subset of Locrian (major mode VII), Dorian flat five (major flat six mode II) and Aeolian flat five (melodic minor mode VI). See [Modes of Four Heptatonic Scales](#).



Aeolian flat five



Dorian flat five



melodic characteristics of individual notes

This is a good scale for bending. All notes can be bent up to the next scale tone, but bending “b5” to “b7” is an extreme four fret bend. Apply a microtonal bend to b3 (produce a slight, gradual upward bend). Slight blue notes b5 or b7. Remember to not bend three or four-fret bends with the index finger.

Chromatics are good between b7 and 1.

“b5” works great during the later part of the IV7 chord, suggesting IV7b9 or #IVdim7. It also works well during the I7 chord, if you want the darkest mood. “b7” functions as a lower neighbor to “1”. “b3” functions as an upper neighbor to “1”. Add “2” where it is a chord tone, such as on a Im9 or on a V chord (the V chord is constructed with key scale tones 5, 7 and 2).

Surfing with the Alien style minor 7/11 b5 example solo

The musical score is written for guitar in 4/4 time, featuring a key signature of one sharp (F#) and a key signature change to one flat (Bb) at measure 5. The score is divided into four systems, each with a guitar staff and a tablature staff. Chord symbols (G, C, Em7, C7, D) are placed above the guitar staff. The tablature staff includes fret numbers and various techniques such as bends (marked 'full'), slides (marked '1/2' and '1/4'), and triplets (marked '3').

System 1 (Measures 1-4): Chords G, C, C, G. The guitar staff shows a melodic line with bends and slides. The tablature staff shows fret numbers 10, 11, 10, 9, 8, 6, 8, 8, 6, 6, 5, 5, 6, 5, 3, 5, 5, 6, 5, 3, 5, 5, 8, 6.

System 2 (Measures 5-8): Chords G, C, C, G. The guitar staff shows a melodic line with bends and slides. The tablature staff shows fret numbers 9, 6, 8, 6, 6, 8, 7, 6, 6, 6, 5, 8, 5, 5, 6, 5, 0, 3, 5, 3, 0, 5, 6, 3, 6, (6), 5, (5), 3, 4, 3, 6, 3.

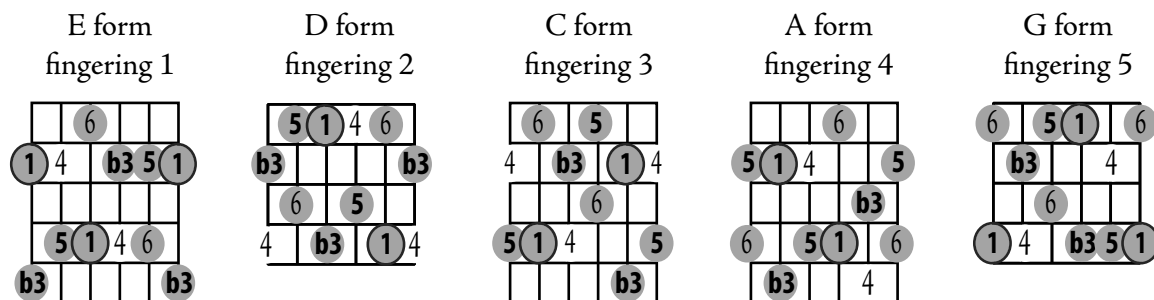
System 3 (Measures 9-12): Chords Em7, C7. The guitar staff shows a melodic line with bends and slides. The tablature staff shows fret numbers 15, 12, 12, 15, 17, 15, 17, 17, (17), 19, 18, 17, 18, 17, 15, 17, 15, 14, 17, 15.

System 4 (Measures 13-16): Chords G, D. The guitar staff shows a melodic line with bends and slides. The tablature staff shows fret numbers 13, 15, 15, 13, 12, 11, 13, 13, 13, 11, 13, 15, 13, 15, 13, 15.

Minor Pentatonic with Six Instead of Flat Seven (m6/11)

minor 6/11 synonyms and chord sound

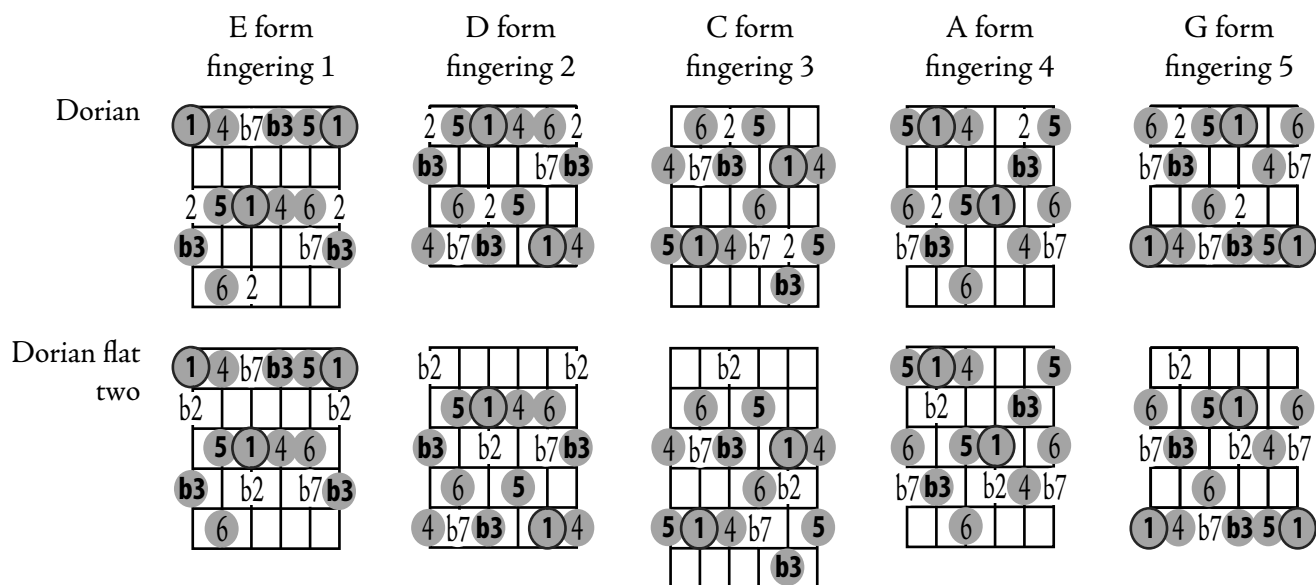
When a minor pentatonic scale is used with six instead of flat seven, I give it the chord-style name “minor 6/11 pentatonic scale”. In a major scale named after the key it has tones 1, 2, b3, 5 and 6. Minor 6/11 pentatonic makes a key scale minor sixth chord sound (such as Cm6), since it contains the notes of a minor sixth chord. The grey-backed notes below are minor sixth chord tones. Adding a fourth (“4”) to a minor seventh arpeggio produces a minor 6/11 pentatonic scale.



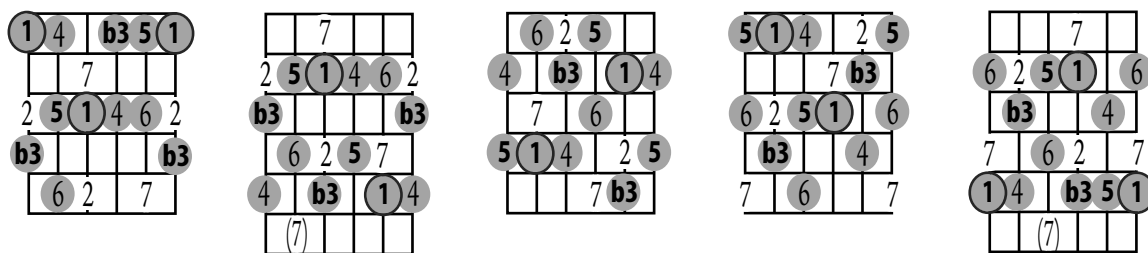
Im6/11 = IV9. Playing a key scale Im6/11, like Gm6/11 in the key of G produces the same notes as a IV9 chord, which is C9 in the key of G.

minor 6/11 subsets of heptatonic (7 tone) scales

Minor 6/11 is a subset of Dorian (major mode II), Dorian flat two (melodic minor mode II) and melodic minor (major flat three). See [Modes of Four Heptatonic Scales](#).



melodic minor



melodic characteristics of individual notes

Apply a microtonal bend to the b3 (produce a slight, gradual upward bend). Apply a microtonal bend to the b7. This is a good scale for bending. All notes can be bent up to the next scale tone, but bending “6” to “1” is rare. Remember to not bend three or four-fret bends with the index finger.

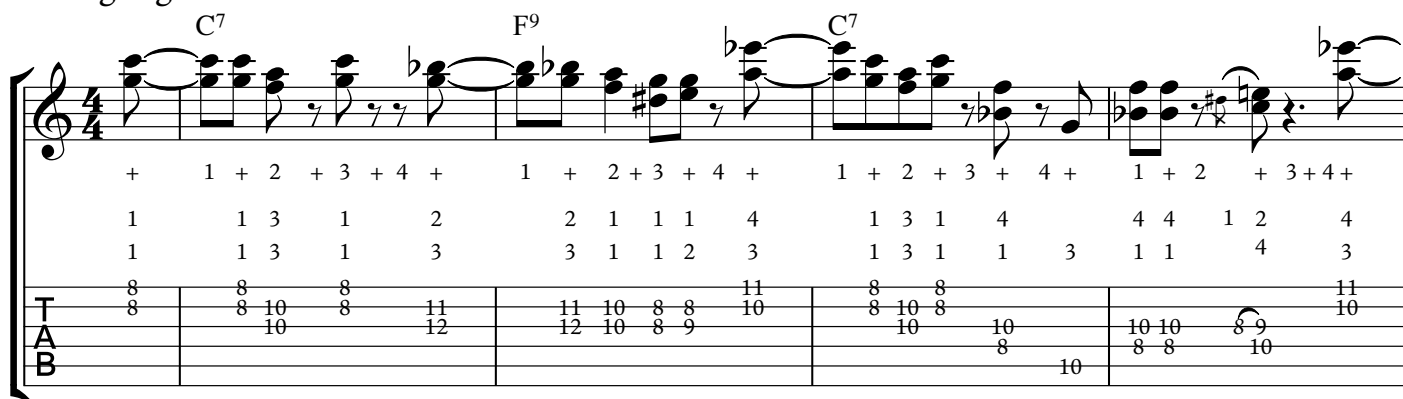
Chromatics are best between 4 and 5, also good between b7 and 1.

“b7” functions as a lower neighbor to “1”. “b3” functions as an upper neighbor to “1”. Add “2” where it is a chord tone, such as on a Im9 or on a V chord (the V chord is constructed with key scale tones 5, 7 and 2). Tend to descend to the “6”, rather than all the way down to the “4”. Notice the dissonant interval from “b3” to “6” (typical of fifties swing-rock or rockabilly).

Rockin' Billy minor 6/11 Solo Example solo

Swing Eighths 

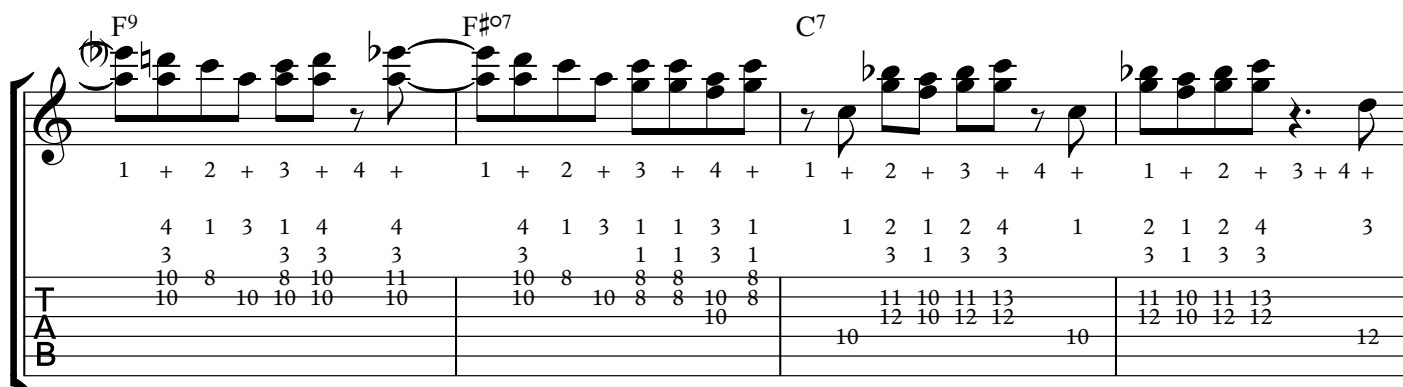
Chord progression: C⁷ F⁹ C⁷



Tablature (T, A, B):

8	8	8	11	11	10	8	8	11	8	8	10	10	8	9	10
8	8	10	8	12	12	10	8	9	10	8	10	8	10	8	10

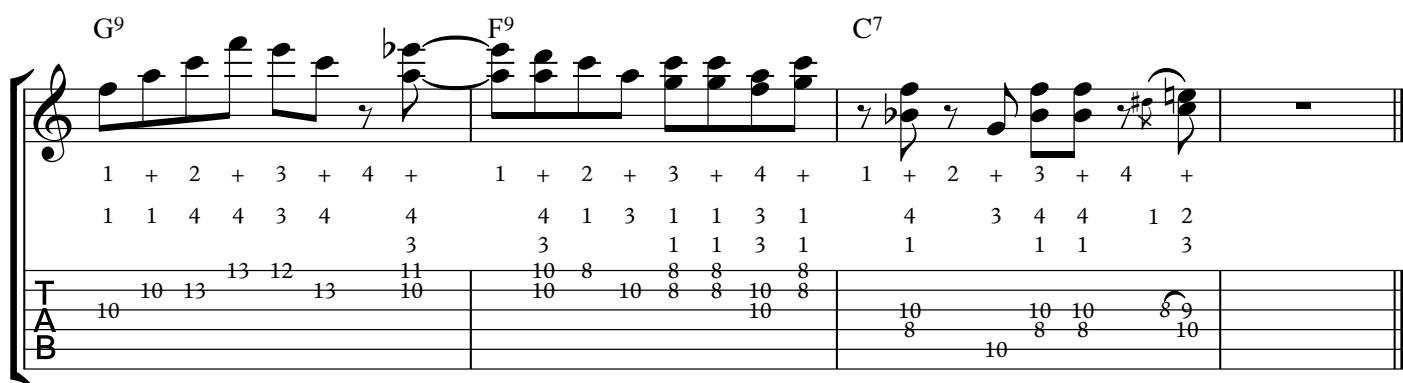
Chord progression: F⁹ F[#]o⁷ C⁷



Tablature (T, A, B):

4	1	3	1	4	4	4	1	3	1	1	3	1	1	2	1	2	4	1	2	1	2	4	3	
3			3	3	3	3			1	1	3	1	3	1	3	1	3	3	3	1	3	3	3	3
10	8	10	8	10	11	10	8	8	8	8	10	8	10	8	10	8	11	10	11	13	12	10	12	12

Chord progression: G⁹ F⁹ C⁷



Tablature (T, A, B):

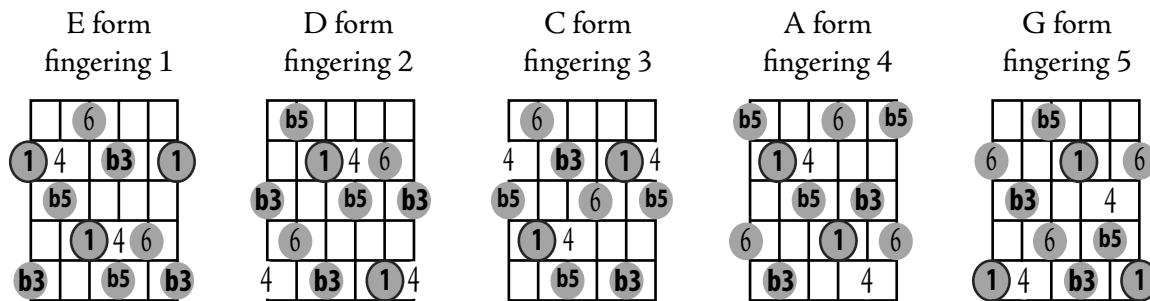
1	1	4	4	3	4	4	4	1	3	1	1	3	1	4	3	4	4	1	2					
					3	3			1	1	3	1	1	1	1	1	1	3						
10	10	13	13	12	13	11	10	10	8	10	8	8	10	8	10	8	10	10	8	8	8	8	9	10

Diminished Seven Add Four Pentatonic (Diminished 7/11)

diminished 7/11 synonyms and chord sound

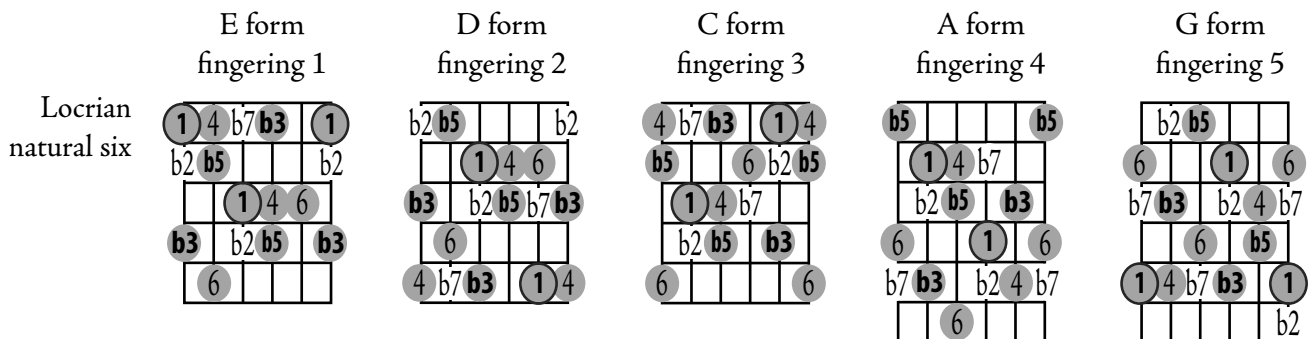
It is unfortunate that the naming convention for diminished seventh has not been updated. It would be more understandable as minor sixth flat five. The chord name “diminished seventh” was coined previous to the use of sixth chords, and was an attempt to name a four note chord in the traditional manner as a seventh. In doing so, the sixth has been called a “double-flat” seventh. So, the formula for a diminished seventh is 1-b3-5-bb7 (double-flat seven = 6).

When a minor pentatonic scale is used with six instead of flat seven and with a flat five, I give it the chord-style name “minor 6/11b5 pentatonic scale”. In a major scale named after the key it has tones 1, 2, b3, b5 and 6. Minor 6/11 pentatonic makes a key scale diminished seventh chord sound (such as C diminished seventh or C°7), since it contains the notes of a diminished seventh chord. The grey-backed notes below are diminished seventh chord tones. Adding a fourth (“4”) to a diminished seventh arpeggio produces a diminished 7/11 pentatonic scale.

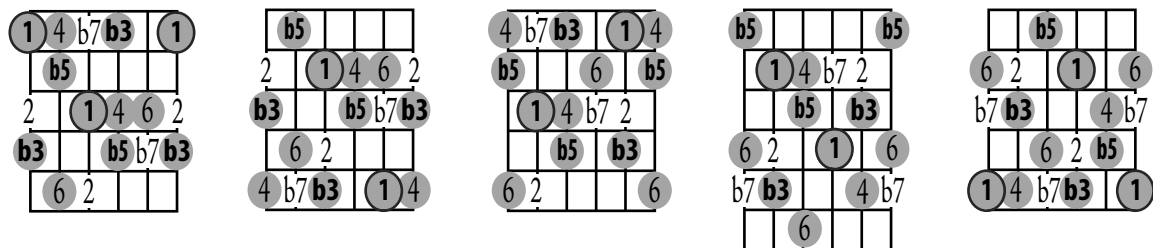


diminished 7/11 subsets of heptatonic (7 tone) scales

Diminished Seven Eleven is a subset of Locrian natural six (major sharp five mode VII) and Dorian flat five (major flat six mode II). See [Modes of Four Heptatonic Scales](#).



Dorian flat five



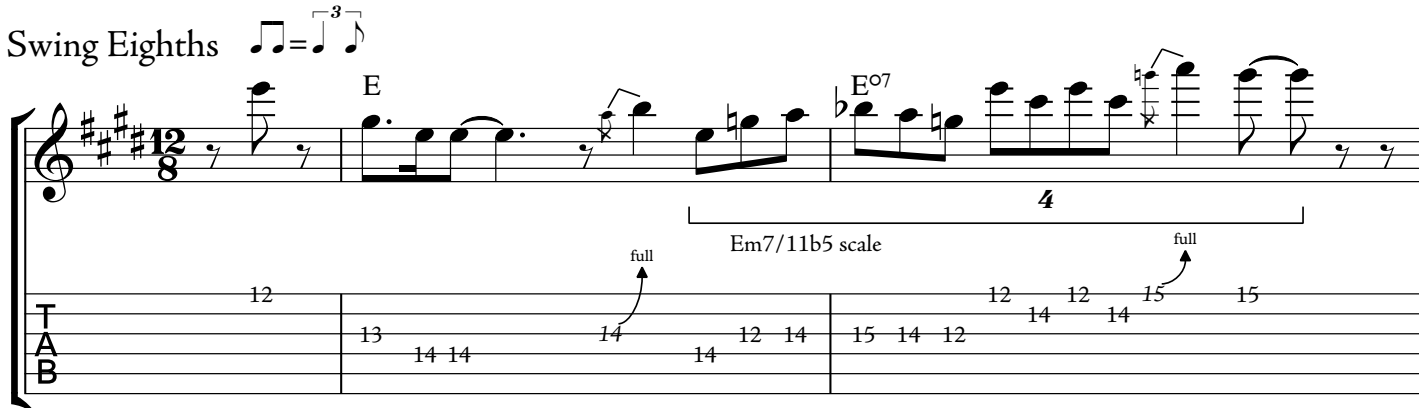
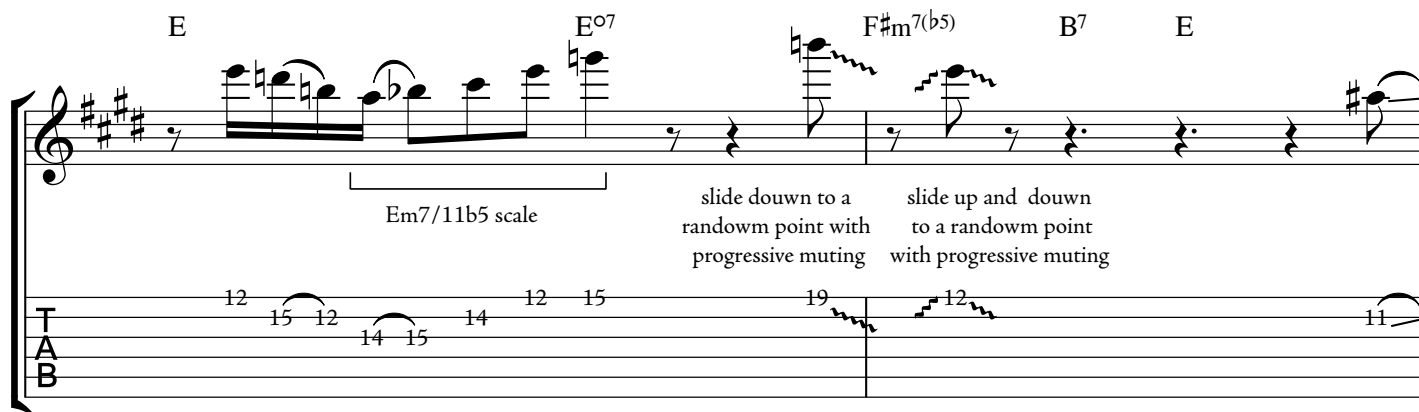
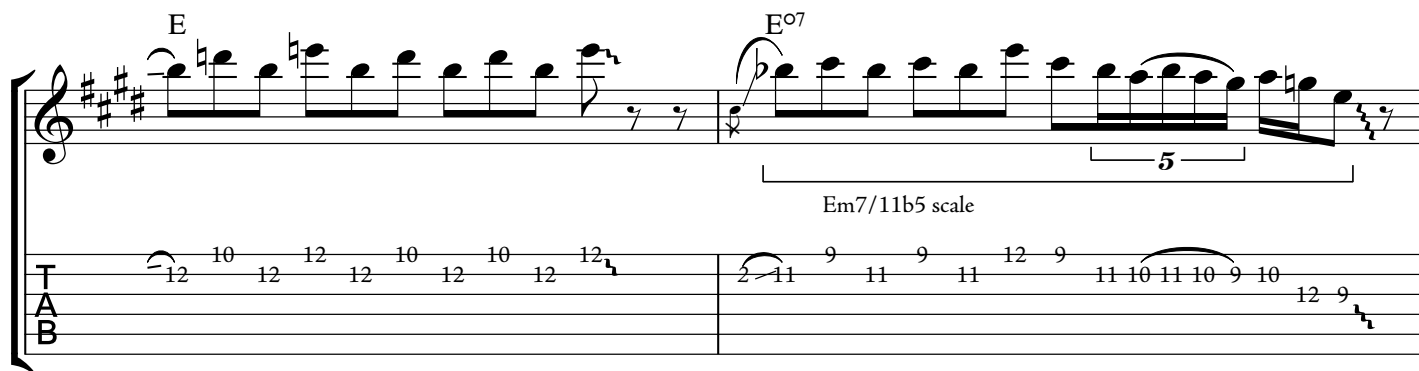
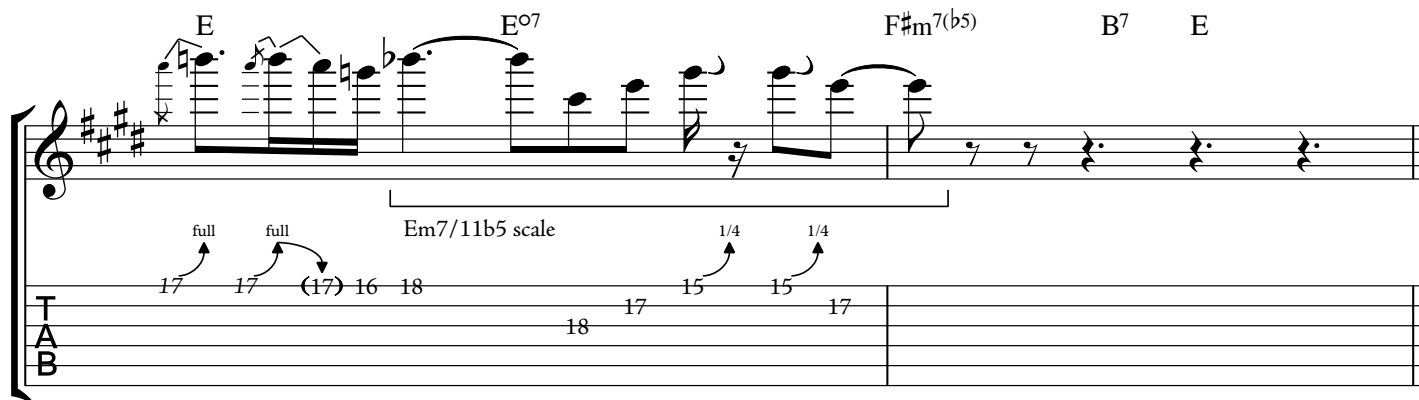
melodic characteristics of individual notes

Apply a microtonal bend to the b3 (produce a slight, gradual upward bend). Apply a microtonal bend to the b5 and b7. This is a good scale for bending. All notes can be bent up to the next scale tone. Remember to not bend three or four-fret bends with the index finger.

“6” functions as a lower neighbor to “1”. “b3” functions as an upper neighbor to “1”. Tend to descend to the “6”, rather than all the way down to the “4”. Notice the dissonant interval from “b3” to “6” (typical of fifties swing-rock or rockabilly).

Descending Diminished Blues solo example [solo](#) [rhythm track](#)

Swing Eighths 

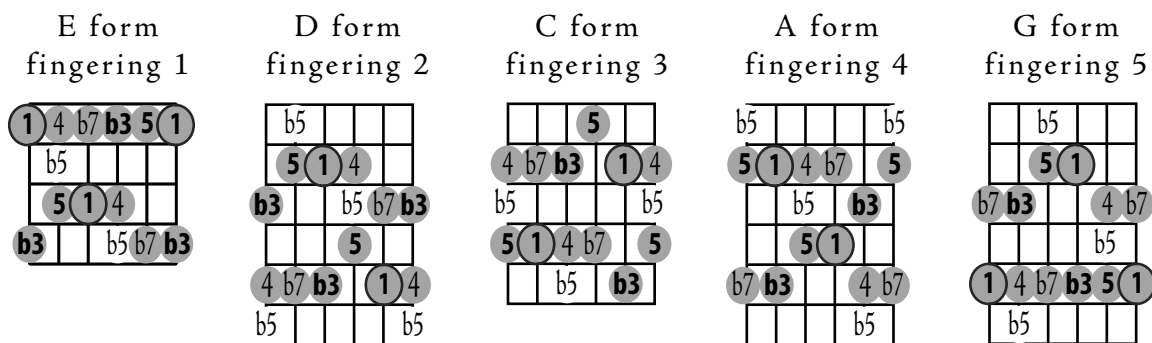





ADDED TONES

Chromatics

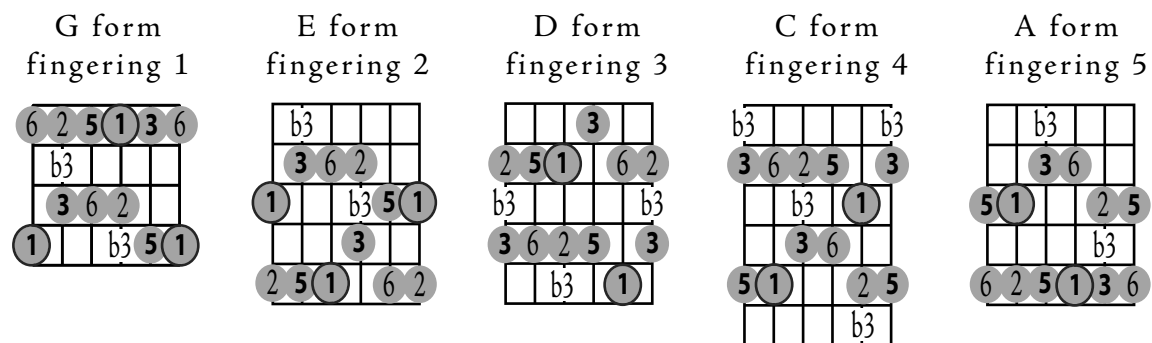
chromatics between 4 and 5 of minor pentatonic

Ascending, this tone would be called sharp four (“#4”). Descending, it would be flat five (“b5”). It is labeled “b5” on the diagrams below. Where “b5” occurs on two adjacent strings, the one on the smaller string should be used in ascending and on the larger string for descending.



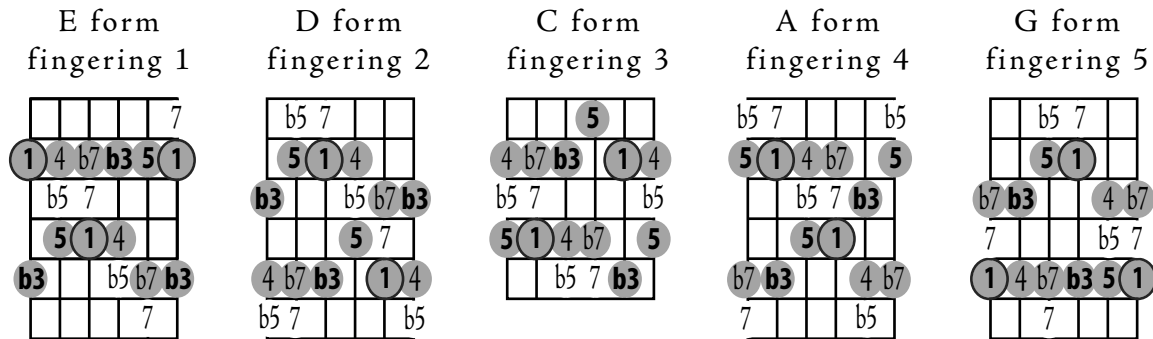
chromatics between 2 and 3 of major pentatonic

Ascending, this tone would be called sharp two (“#2”). Descending, it would be flat three (“b3”). It is labeled “b3” on the diagrams below.



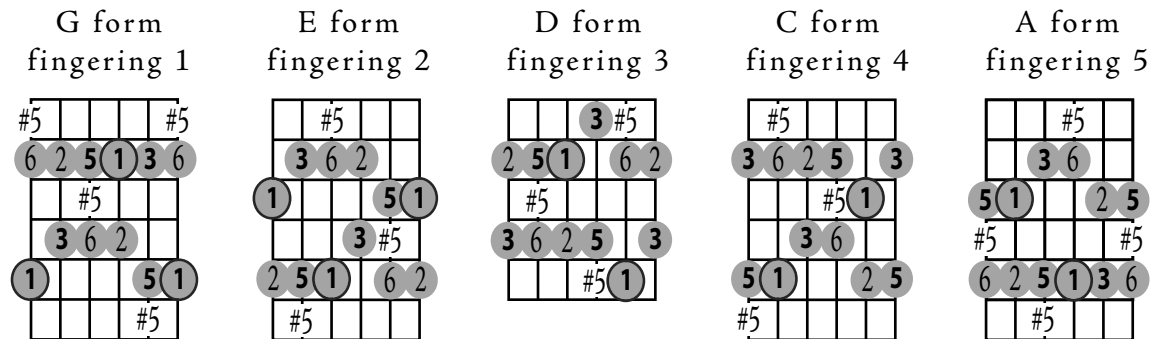
chromatics between both 4 and 5 and between b7 and 1 of minor pentatonic

Where “b5” or “7” occur on two adjacent strings, the one on the smaller string should be used in ascending and on the larger string for descending.



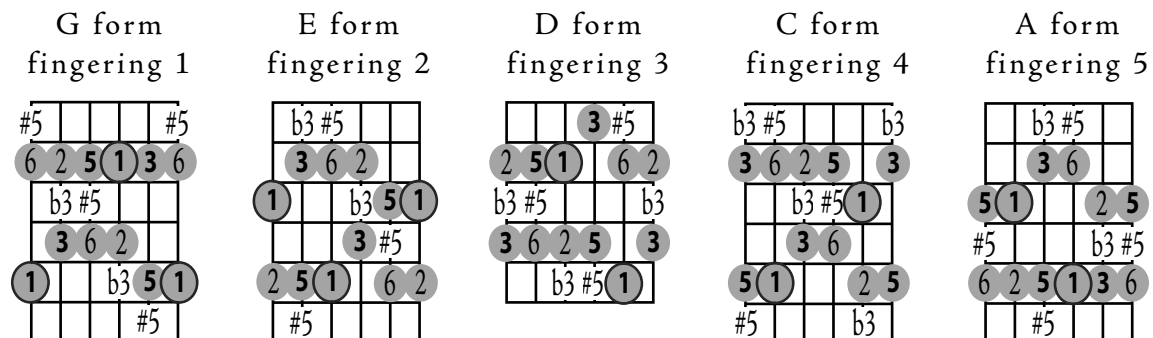
chromatics between 5 and 6 of major pentatonic

Ascending, this tone would be called sharp five (“#5”). Descending, it would be flat six (“b6”). It is labeled “#5” on the diagrams below. Where “#5” occurs on two adjacent strings, the one on the smaller string should be used in ascending and on the larger string for descending.



chromatics between 2 and 3 and between 5 and 6 of major pentatonic

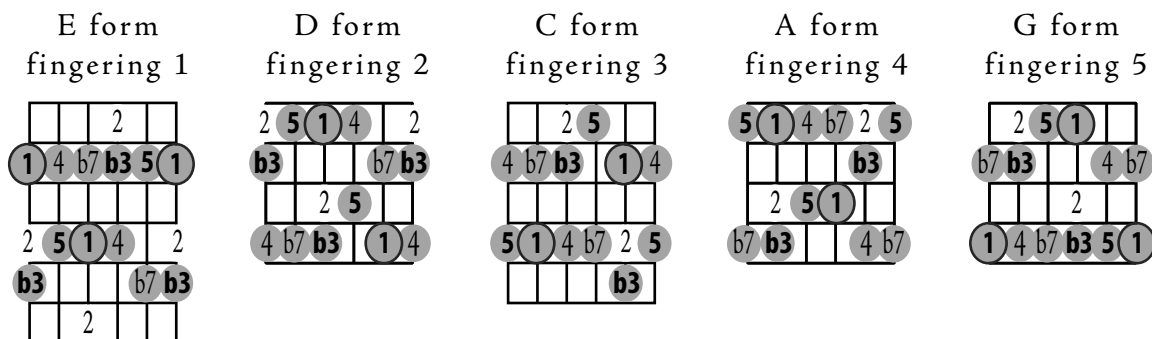
These are labeled “b3” and “#5” on the diagrams below. Where “b3” or “#5” occurs on two adjacent strings, the one on the smaller string should be used in ascending and on the larger string for descending.



Neighboring and Coloring Tones

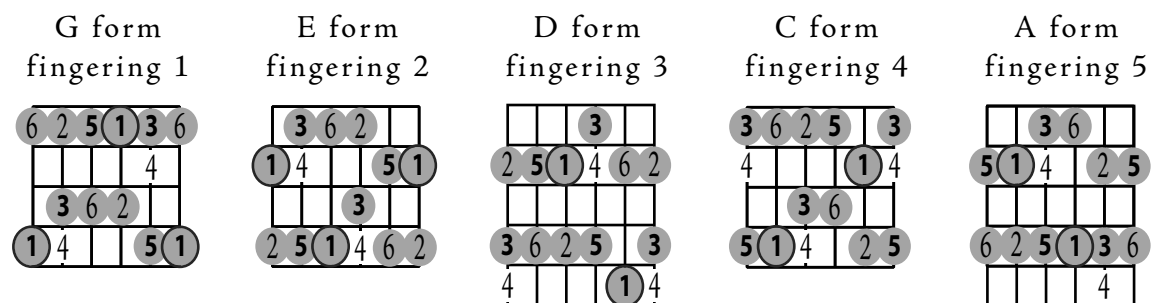
minor pentatonic adding a ninth (2)

Where “2” occurs on two adjacent strings, the one on the smaller string should be used in ascending and on the larger string for descending. Tend to use “2” in the high octave to suggest a ninth chord, or in any octave as a neighboring tone to “1” (the tone center) or “b3”.



major pentatonic adding a fourth

Tend to use “4” as a neighboring tone, rather than ascending or descending the scale with it.



FREE ASSOCIATION WITH PENTATONIC TONES

Once you have become familiar with the stylistic and emotive effects of each note in all seven of the pentatonic scales covered in this chapter, you can start thinking in terms of each individual note, rather than in scales. See [Emotive Tones](#).

Use of 1 and 5

“1” and “5” are common to I7, IV9, so it may be emphasized during either of those chords.

Use of “b3” and “n3” (natural 3: not flatted)

During the I7 chord, “b3” is a blue note, or expressively lowered chord tone. Following b3 with natural 3 or bending b3 to natural 3 produces a commonly blues effect. During the IV7 or IV9 chord, b3 is a chord tone, but n3 clashes. natural 3 can be used during the end of the duration of the IV7 or IV9 chord to anticipate a return to the I7 chord.

Use of 4

During the I7 chord, “4” is a non-chordal tone, so it should be de-emphasized. During the IV7 or IV9 chords, “4” is a chordal tone (the root, in fact), so it should be emphasized. “4” is often added to the major 6/9 pentatonic as a neighboring or passing tone.

Use of b7

During the IV7 or IV9 chords, “b7” is a non-chordal tone, so it should be de-emphasized. During the I7 chord, “b7” is a chordal tone, so it should be emphasized.

Use of b5

During the I7 chord, b5 is a very dark blue note and usually works best with short durations. During the IV7 chord, the b5 suggests a IV7b9 chord or #IVdim7 and is traditionally used toward the end of the duration of the IV7 chord.

Use of 2

During the I7 chord, “2” can be an added ninth chord tone when the accompaniment clearly states a I7 chord. Otherwise, it is a non-chordal neighboring or passing tone. During the IV7 or IV9 chord, “2” can be used in the mid to high range as an added thirteenth.

Occasionally, the “2” is used with the I7 chord to emulate the ninth of the chord. When this is done, the “b7” should be used before or after the “2” to help establish the ordered structure of the ninth chord: 1-3-5-b7-9 (=2).

Use of 6

During the I7 chord, “6” can be used in the mid to high range as an added thirteenth. The key “6” is the third of the IV chord.

Hound Dog solo example

Swing Eighths

The image displays a page of guitar sheet music for the song "I Wanna Dance with Somebody" by Whitney Houston. The music is written in 4/4 time and features a key signature of one flat (Bb). The page is divided into three systems, each consisting of a standard musical staff and a corresponding guitar tablature staff.

System 1 (Measures 1-5): The first system is for measures 1-5. The musical staff shows a melody starting with a quarter rest, followed by eighth and sixteenth notes. The tablature staff shows fret numbers: 3, 1, 3, 6, 6, 3, 1, 3, 1, 3, 6, 6, 3, 1, 3, 3, 5, 7, 5, 7, 5, 8, 10, 8, 11, 8. A C7 chord is indicated above the staff.

System 2 (Measures 6-9): The second system is for measures 6-9. The musical staff shows a melody starting with a quarter rest, followed by eighth and sixteenth notes. The tablature staff shows fret numbers: 11, 10, 8, 11, 8, 11, 10, 8, 10, 8, 10, 8, 10, 8, 11, 8, 8, 8, 8, 11. Chords F7 and C7 are indicated above the staff.

System 3 (Measures 10-13): The third system is for measures 10-13. The musical staff shows a melody starting with a quarter rest, followed by eighth and sixteenth notes. The tablature staff shows fret numbers: 8, 10, 8, 10, 8, 8, 8, 8, 8, 8, 7, 5, 5, 7, 5, 5, 5. Chords G7 and F7 are indicated above the staff.

Eight Bar Blues 5613 solo example

The musical score is written for guitar, featuring a key signature of two sharps (F# and C#) and a 12/8 time signature. The score is divided into four systems, each containing a standard notation staff and a three-line guitar tablature staff (labeled T, A, B). The first system covers measures 1-3, the second measures 4-6, the third measures 7-8, and the fourth measures 9-10. Chord symbols (D, D7, G7, G#07, B7, Em7, A7) are placed above the standard notation. The tablature includes various techniques such as triplets (marked with a '3'), a quarter note (marked with a '1/4'), and 'full' bends. Fingering numbers (1-4) are indicated on the strings. The piece concludes with a double bar line at the end of the fourth system.

