



How To Solo With The Major, Minor & Blues Pentatonic Scales

Underground Secrets That Rock-Legends
& Blues-Masters Use To Play Eye-Popping,
Ear-Exploding, Mind-Melting Solos

By Dan Denley

Intro	4
Three Different Pentatonic Scales	5
Pentatonic major.....	5
Pentatonic minor.....	6
Blues pentatonic.....	7
How Everybody's Related	8
A Few More Nuggets Before We Get Started	8
Time To Play!.....	9
A Pentatonic Major	10
Movable Pattern 1.....	10
A Pentatonic Major, 1st position	10
Movable Pattern 2.....	11
A Pentatonic Major, 2nd position	11
Movable Pattern 3.....	11
A Pentatonic Major, 3rd position.....	12
Movable Pattern 5.....	13
A Pentatonic Major, 5th position.....	13
Movable Pattern 6.....	13
A Pentatonic Major, 6th position.....	14
Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Pentatonic Major Scale.....	15
How To Use Each Example.....	15
Example 1: G pentatonic major.....	16
Example 2: A pentatonic major.....	17
Example 3: D pentatonic major.....	18
F# Pentatonic Minor.....	18
Movable Pattern 1.....	19
F# Pentatonic Minor, 1st position.....	19
Movable Pattern 3.....	20
F# Pentatonic Minor, 3rd position.....	20
Movable Pattern 4	20
F# Pentatonic Minor, 4th position	21
Movable Pattern 5.....	22
F# Pentatonic Minor, 5th position.....	22
Movable Pattern 7.....	23
F# Pentatonic Minor, 7th position.....	23

Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Pentatonic Minor Scale	24
How To Use Each Example.....	24
Example 1: A pentatonic minor	25
Example 2: D pentatonic minor.....	26
Example 3: E pentatonic minor	27
F# Blues Pentatonic.....	28
Movable Pattern 1.....	28
F# Blues Pentatonic, 1st position	28
Movable Pattern 3	29
F# Blues Pentatonic, 3rd position.....	29
Movable Pattern 4	30
F# Blues Pentatonic, 4th position	30
Movable Pattern 5.....	31
F# Blues Pentatonic, 5th position.....	31
Movable Pattern 7	32
F# Blues Pentatonic, 7th position.....	32
Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Blues Pentatonic Scale	33
How To Use Each Example.....	33
Example 1: E blues pentatonic	34
Example 2: G blues minor.....	35
Example 3: A blues minor	36
Bonus Material: Five Classic Blues Licks	37
Classic Blues Lick #1	38
Classic Blues Lick #2	38
Classic Blues Lick #3	38
Classic Blues Lick #4.....	39
Classic Blues Lick #5	39
Final Thoughts	39

Intro

The **pentatonic scales** are variations of the major and minor scale. And as the name implies, pentatonic scales have five notes (with the exception of the **blues pentatonic**, more on that later).

Pentatonic scales are used throughout blues, rock and country music. They are probably the simplest scales to play because they have fewer notes than their major and minor counterparts. So, consequently, they are more common among guitarists.

But just because they are quite common, doesn't mean they're stale sounding. No, no. In fact in the hands of a guitarist like B.B. King, Eric Johnson or Eric Clapton, they can be simply astonishing.

You will do yourself a great service but doing some serious study of the pentatonic scales. I can tell you from personal experience that they will always be with you as a guitarist.

Pentatonic scales have a delightfully "open" quality. This is due to the lack of certain notes that are found in the diatonic scales (major and minor).

Best of all, pentatonic scales are easy. Well, at least that's my opinion. I think they're easier for one simple reason: they have fewer notes! Think about it. The diatonic scales and modes have seven notes. Pentatonic scales only have five. That's almost 30% less notes!

Anyway, I have laid out everything here for you in a step-by-step manner. Make sure you do more than just learn the scales. Go the extra mile and learn how to *apply* and use the scales. I've tried to give you a ton of examples of how to do just that.

So, grab your guitar, roll up your sleeves and let's get started!

Three Different Pentatonic Scales

There are essentially three different pentatonic scales: **Pentatonic Major**, **Pentatonic Minor** and **Blues Pentatonic**. Each has its own unique role to play (no pun intended) in the guitar world. Here's how they compare.

Pentatonic major

The **Pentatonic Major** is built on the major scale. But it leaves out the 4th and 7th degrees of the major scale. Here's a side-by-side comparison of **C major** and **C Pentatonic major**:

C Major: C, D, E, F, G, A, B, C

Guitar

Guitar

T
A
B 3 5 2 3 5 2 4 5

C Pentatonic Major: C, D, E, G, A, C

Guitar

Guitar

T
A
B 3 5 2 5 2 5

Notice that the **C Pentatonic** drops the **F** and the **B** from the **C major** scale. That's because **F** and **B** are the 4th and 7th degrees.

Pentatonic minor

The **Pentatonic Minor** is built on the natural minor scale. But it leaves out the **2nd** and the **6th** degrees. Here's a side-by-side comparison of **A minor** and **A Pentatonic minor**:

A Minor: A, B, C, D, E, F, G, A

Guitar

Guitar

T
A
B

5 7 8 5 7 8 5 7

A Pentatonic Minor: A, C, D, E, G, A

Guitar

Guitar

T
A
B

5 8 5 7 5 7

Notice that the **A Pentatonic Minor** drops the **B** and the **F**. That's because they are the **2nd** and **6th** degrees.

Blues pentatonic

The **Blues Pentatonic** scale is based on the **Minor Pentatonic** scale. There is really only one difference: a **flatted 5th**.

Now, there are many different variations of the **Blues Pentatonic** scale. Some include the **2nd**. Some include a **raised 7th**. But for simplicity's sake, we're only going to discuss the **Blues Pentatonic with the flatted 5th**.

Here's a side-by-side comparison of **A minor** and **A Blues Pentatonic**:

A Pentatonic Minor: A, C, D, E, G, A

Guitar

Guitar

T
A
B

5 8 5 7 5 7

A Blues Pentatonic: A, C, D, Eb, E, G, A

Guitar

Guitar

T
A
B

5 8 5 6 7 5 7

Notice that the only difference between these two scales is the **E flat**. That's because it's the **flatted 5th**.

How Everybody's Related

Just as there is a relative minor for every major scale, pentatonic scales have relative minors, too. To find the relative pentatonic minor of a major pentatonic scale you use the same method that you learned with the diatonic major scale (the one that has seven notes).

Go to the 6th degree of the major scale. That note will be the tonic (tonal center) of the relative minor pentatonic. In the tablature for this book, I've given you the A major pentatonic scale and its relative minor, F#. (Remember, F# is the 6th in the key of A.)

A Few More Nuggets Before We Get Started

Keep in mind that there are only five notes in major and minor pentatonic scales, and only six in the Blues Pentatonic. Therefore, you will only have to learn five different positions. Yes! (Even though the Blues Pentatonic has six pitches I've only given you five positions. That's because the flatted 5th in is really a passing tone. A passing tone is a note whose main function is to lead to next note. It's not a principle note in the scale, so it doesn't get its own position.) One last thing you should be aware of. Don't forget the position is directly related to scale degree. In other words, with pentatonic scales you will only have five positions because there are only five notes in the scale.

And because the positions are related to the scale degree you will not have a 4th or 7th position for pentatonic major because there is no 4th or 7th scale degree. And you won't have a 2nd or 6th position in pentatonic minor because there is no 2nd or 6th scale degrees. And since the Blues Pentatonic is based on the pentatonic minor, it won't have a 2nd or 6th position either.

Time To Play!

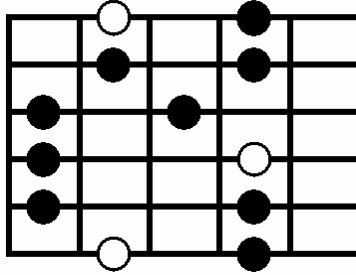
Ok, now it's time to turn your head-knowledge into heart-knowledge. Go grab your guitar and let's tackle the task of learning these three pentatonic scales.

I've given you the tab and standard notation for the A Pentatonic Major scale. Use the tab to learn the A Pentatonic Major. Use the movable patterns to memorize the different positions of the each scale. You'll do the same for the F# minor pentatonic tab that I've given you as well the F# Blues Pentatonic.

Once you feel pretty good about your progress, try to take the movable patterns and start on a note that I haven't given you the tab for. Remember, the movable patterns are meant to be transposed. So, don't be afraid to branch and try to play in some new keys!

A Pentatonic Major

Movable Pattern 1



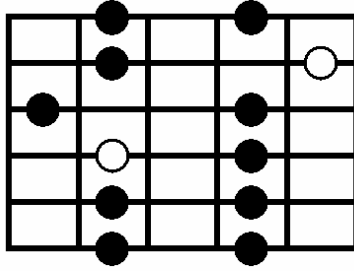
A Pentatonic Major, 1st position

Musical notation for the first system of the A Pentatonic Major scale in 1st position. The treble clef is in 4/4 time. The notes are: A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter). The bass clef shows fret numbers: 5, 7, 4, 7, 4, 7, 4, 6.

Musical notation for the second system of the A Pentatonic Major scale in 1st position. The treble clef is in 4/4 time. The notes are: F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter). The bass clef shows fret numbers: 5, 7, 5, 7, 5, 7, 5, 6.

Musical notation for the third system of the A Pentatonic Major scale in 1st position. The treble clef is in 4/4 time. The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). The bass clef shows fret numbers: 4, 7, 4, 7, 4, 7, 4, 5.

Movable Pattern 2



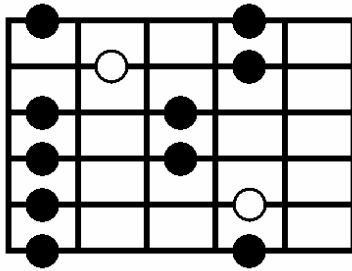
A Pentatonic Major, 2nd position

Musical notation for the first system of the A Pentatonic Major scale in 2nd position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes: A4, B4, C#5, D5, E5, F#5. The guitar tablature below shows the fret numbers for each note: 7, 9, 7, 9, 7, 9, 6, 9.

Musical notation for the second system of the A Pentatonic Major scale in 2nd position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes: G5, A5, B5, C#6, D6, E6, F#6, G6. The guitar tablature below shows the fret numbers for each note: 7, 10, 7, 9, 7, 10, 7, 9.

Musical notation for the third system of the A Pentatonic Major scale in 2nd position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes: F#6, G6, A6, B6, C#7, D7, E7, F#7. The guitar tablature below shows the fret numbers for each note: 6, 9, 7, 9, 7, 9, 7.

Movable Pattern 3



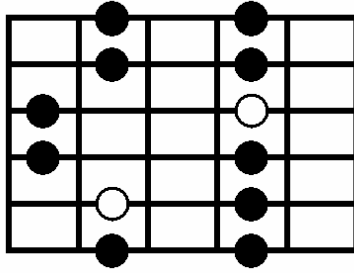
A Pentatonic Major, 3rd position

Musical notation for the first system of the A Pentatonic Major, 3rd position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass staff shows fret numbers for strings T, A, and B: 9, 12, 9, 12, 9, 11, 9, 11.

Musical notation for the second system of the A Pentatonic Major, 3rd position. The staff shows a treble clef and a 5th finger position. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The bass staff shows fret numbers for strings T, A, and B: 10, 12, 9, 12, 9, 12, 10, 11.

Musical notation for the third system of the A Pentatonic Major, 3rd position. The staff shows a treble clef and a 9th finger position. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4. The bass staff shows fret numbers for strings T, A, and B: 9, 11, 9, 12, 9, 12, 9.

Movable Pattern 5



A Pentatonic Major, 5th position

Musical notation for the first system of the Pentatonic Major, 5th position. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Below the staff are three lines labeled T, A, and B. Fingerings are indicated by numbers 12 and 14.

T					
A					
B	12	14	12	14	11 14

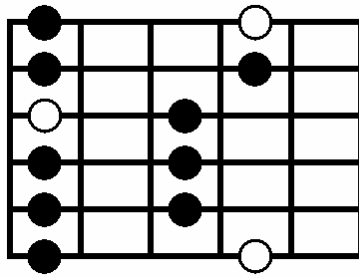
Musical notation for the second system of the Pentatonic Major, 5th position. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Below the staff are three lines labeled T, A, and B. Fingerings are indicated by numbers 12 and 14.

T					
A					
B	12	14	12	14	12 14

Musical notation for the third system of the Pentatonic Major, 5th position. The staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter). Below the staff are three lines labeled T, A, and B. Fingerings are indicated by numbers 11, 14, and 12.

T					
A					
B	11	14	11	14	12 14 12

Movable Pattern 6



A Pentatonic Major, 6th position

Musical notation for the first system of the A Pentatonic Major scale in 6th position. The staff is in 2/4 time with a key signature of one sharp (F#). The notes are: F#4, A4, B4, C#5, D5, E5. The tablature below shows fret numbers 14 and 17 for the first two measures, and 14 and 16 for the last two measures. The strings are labeled T, A, B.

Musical notation for the second system of the A Pentatonic Major scale in 6th position. The staff is in 2/4 time with a key signature of one sharp (F#). The notes are: F#4, A4, B4, C#5, D5, E5. The tablature below shows fret numbers 14 and 17 for the first two measures, and 14 and 16 for the last two measures. The strings are labeled T, A, B.

Musical notation for the third system of the A Pentatonic Major scale in 6th position. The staff is in 2/4 time with a key signature of one sharp (F#). The notes are: F#4, A4, B4, C#5, D5, E5. The tablature below shows fret numbers 14 and 16 for the first two measures, and 14 and 17 for the last two measures. The strings are labeled T, A, B.

Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Pentatonic Major Scale

I never want to be accused of giving you the theory, but not enough practical examples of how to use it. So, here are three chord progressions that I've written for you to practice improvisational skills.

Each chord progression comes from the major scale. But each is in a different key. I've done the leg-work for you by matching the chord progression to the scale that you should use to improvise.

How To Use Each Example

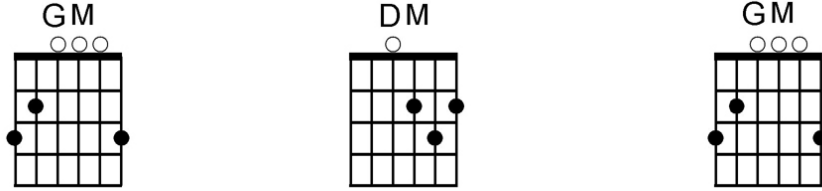
Play each chord progression. Create your own rhythmic patterns. Then, grab a friend and have him play the chord progression while you solo over the top. Or you could grab a tape recorder from Radio Shack and record the rhythm guitar part (that's the chord progression). Playback the rhythm section and play the scale over it. Improvise your own solo using bends, trills, vibrato, slides, etc.

Each scale is in that I've given you is in 1st position (i.e., they all start on the tonic, or root note of the scale.) Try to use the moveable patterns as well. Use them to move out of the 1st position. Try to incorporate as many different positions as you can.

But most importantly... Have fun!

Example 1: G pentatonic major

Play this chord progression:



A musical staff in treble clef with a key signature of one sharp (F#) and a common time signature. The first measure contains a whole rest. The following three measures contain rhythmic slashes, indicating a chord progression of I, V, I.

Use this scale to improvise:

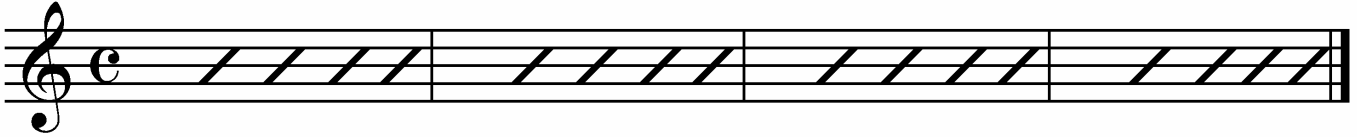
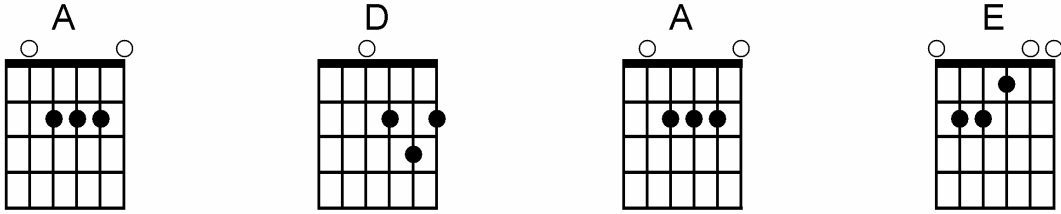
A musical staff in 2/4 time showing the G pentatonic major scale. The notes are G, A, B, D, E. The fretboard positions are indicated below the staff: 3, 5, 3, 5, 2, 5, 2, 5.

A musical staff in 2/4 time showing the G pentatonic major scale. The notes are G, A, B, D, E. The fretboard positions are indicated below the staff: 5, 3, 5, 3, 5, 3, 5.

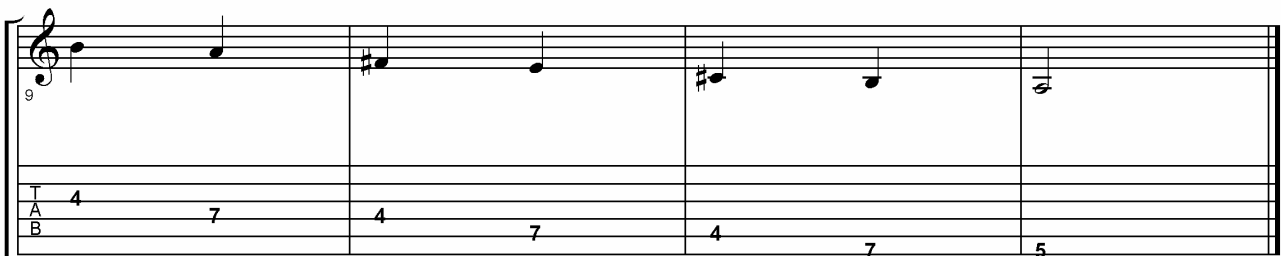
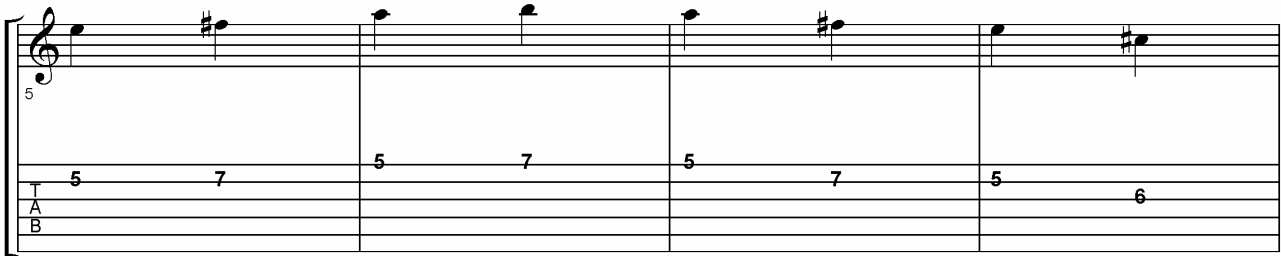
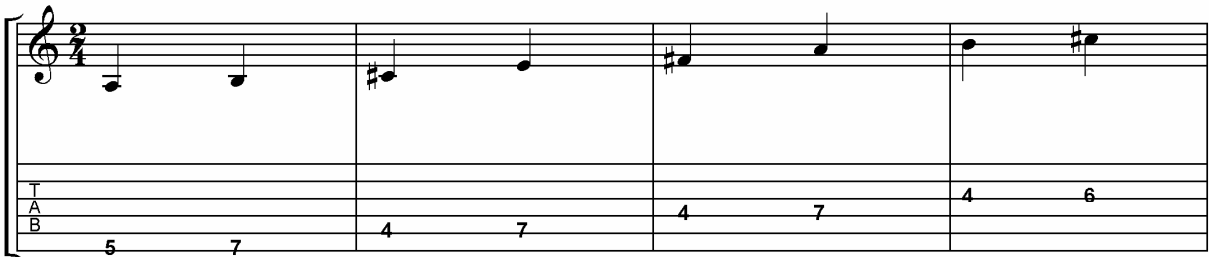
A musical staff in 2/4 time showing the G pentatonic major scale. The notes are G, A, B, D, E. The fretboard positions are indicated below the staff: 9, 2, 5, 2, 5, 3, 5, 3.

Example 2: A pentatonic major

Play this chord progression:



Use this scale to improvise:



Example 3: D pentatonic major

Play this chord progression:

Four guitar chord diagrams are shown above a musical staff. The chords are D (open D), Em (E minor), G (open G), and A (open A). The musical staff below contains four measures, each filled with diagonal slash marks, indicating that the chords should be played in sequence.

Use this scale to improvise:

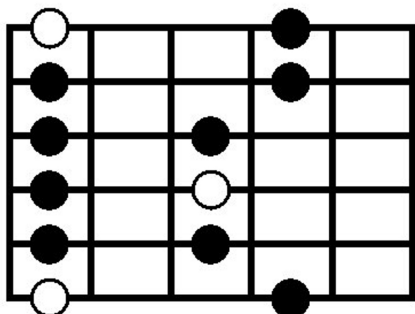
A musical staff in 2/4 time showing the D pentatonic major scale. The notes are D4, E4, F#4, G4, and A4. Below the staff, fret numbers are indicated for the strings: T (top), A, and B. The fret numbers are 10, 12, 9, 12, 9, 12, 9, 11.

A musical staff in 2/4 time showing the D pentatonic major scale. The notes are D4, E4, F#4, G4, and A4. A '5' is written above the first measure. Below the staff, fret numbers are indicated for the strings: T, A, and B. The fret numbers are 10, 12, 10, 12, 10, 12, 10, 11.

A musical staff in 2/4 time showing the D pentatonic major scale. The notes are D4, E4, F#4, G4, and A4. Below the staff, fret numbers are indicated for the strings: T, A, and B. The fret numbers are 9, 12, 9, 12, 9, 12, 10.

F# Pentatonic Minor

Movable Pattern 1



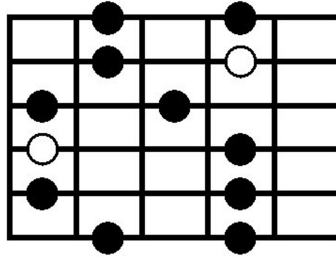
F# Pentatonic Minor, 1st position

Musical notation for the first system of the F# Pentatonic Minor scale in 1st position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: F#2, G2, A2, B2, C3. The tablature below shows the fret numbers: 2, 5, 2, 4, 2, 4, 2, 4.

Musical notation for the second system of the F# Pentatonic Minor scale in 1st position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: D3, E3, F#3, G3, A3. The tablature below shows the fret numbers: 2, 5, 2, 5, 2, 5, 2, 4.

Musical notation for the third system of the F# Pentatonic Minor scale in 1st position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: B2, C3, D3, E3, F#3. The tablature below shows the fret numbers: 2, 4, 2, 4, 2, 5, 2.

Movable Pattern 3



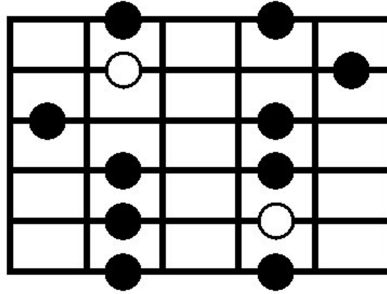
F# Pentatonic Minor, 3rd position

Musical notation for the first system of the F# Pentatonic Minor scale in the 3rd position. The staff shows a treble clef and a key signature of one sharp (F#). The notes are: F# (1st fret), G (2nd fret), A (3rd fret), B (4th fret), C# (5th fret). The bass staff shows fingerings: 5, 7, 4, 7, 4, 7, 4, 6.

Musical notation for the second system of the F# Pentatonic Minor scale in the 3rd position. The staff shows a treble clef and a key signature of one sharp (F#). The notes are: C# (5th fret), D (6th fret), E (7th fret), F# (8th fret), G (9th fret). The bass staff shows fingerings: 5, 7, 5, 7, 5, 7, 5, 6.

Musical notation for the third system of the F# Pentatonic Minor scale in the 3rd position. The staff shows a treble clef and a key signature of one sharp (F#). The notes are: G (9th fret), A (10th fret), B (11th fret), C# (12th fret), D (13th fret). The bass staff shows fingerings: 4, 7, 4, 7, 4, 7, 5.

Movable Pattern 4



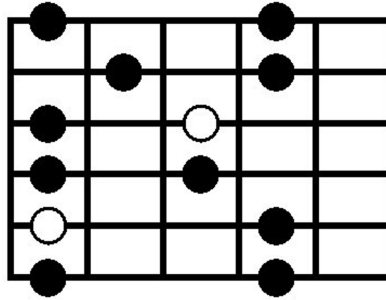
F# Pentatonic Minor, 4th position

Musical notation for the first system of the F# Pentatonic Minor scale in 4th position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: F#4, G4, A4, B4, C#5, D5. The tablature below shows fingerings: 7 9 | 7 9 | 7 9 | 6 9.

Musical notation for the second system of the F# Pentatonic Minor scale in 4th position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: E5, F#5, G5, A5, B5, C#6. The tablature below shows fingerings: 7 10 | 7 9 | 7 10 | 7 9.

Musical notation for the third system of the F# Pentatonic Minor scale in 4th position. The staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: D5, E5, F#5, G5, A5. The tablature below shows fingerings: 6 9 | 7 9 | 7 9 | 7.

Movable Pattern 5



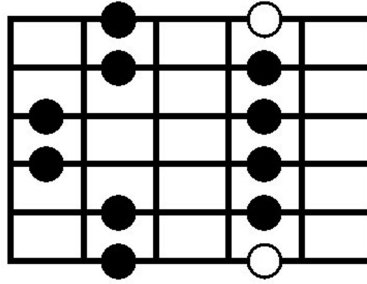
F# Pentatonic Minor, 5th position

Musical notation for the first line of the F# Pentatonic Minor, 5th position. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the fretboard diagram below shows fingerings for strings T, A, and B.

Musical notation for the second line of the F# Pentatonic Minor, 5th position. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the fretboard diagram below shows fingerings for strings T, A, and B.

Musical notation for the third line of the F# Pentatonic Minor, 5th position. It includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the fretboard diagram below shows fingerings for strings T, A, and B.

Movable Pattern 7



F# Pentatonic Minor, 7th position

T							
A							
B	12	14	12	14	11	14	11 14

5							
T	12	14	12	14	12	14	12 14
A							
B							

9							
T	11						
A		14					
B			11	14	12	14	12

Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Pentatonic Minor Scale

I never want to be accused of giving you the theory, but not enough practical examples of how to use it. So, here are three chord progressions that I've written for you to practice improvisational skills.

Each chord progression comes from the major scale. But each is in a different key. I've done the leg-work for you by matching the chord progression to the scale that you should use to improvise.

How To Use Each Example

Play each chord progression. Create your own rhythmic patterns. Then, grab a friend and have him play the chord progression while you solo over the top. Or you could grab a tape recorder from Radio Shack and record the rhythm guitar part (that's the chord progression. Playback the rhythm section and play the scale over it. Improvise your own solo using bends, trills, vibrato, slides, etc.

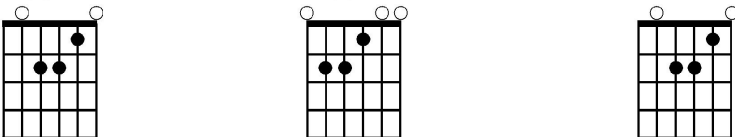
Each scale is in that I've given you is in 1st position (i.e., they all start on the tonic, or root note of the scale.) Try to use the moveable patterns as well. Use them to move out of the 1st position. Try to incorporate as many different positions as you can.

But most importantly... Have fun!

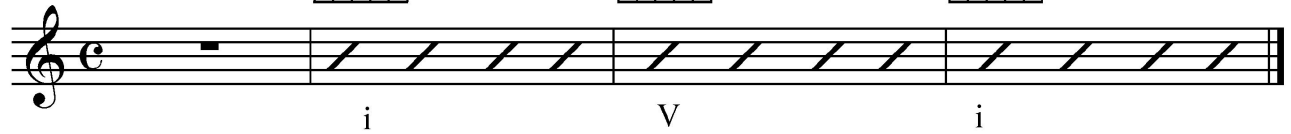
Example 1: A pentatonic minor

Play this chord progression:

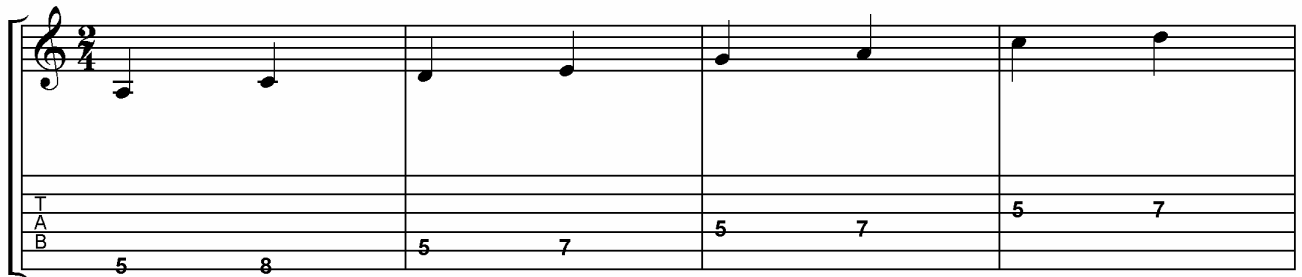
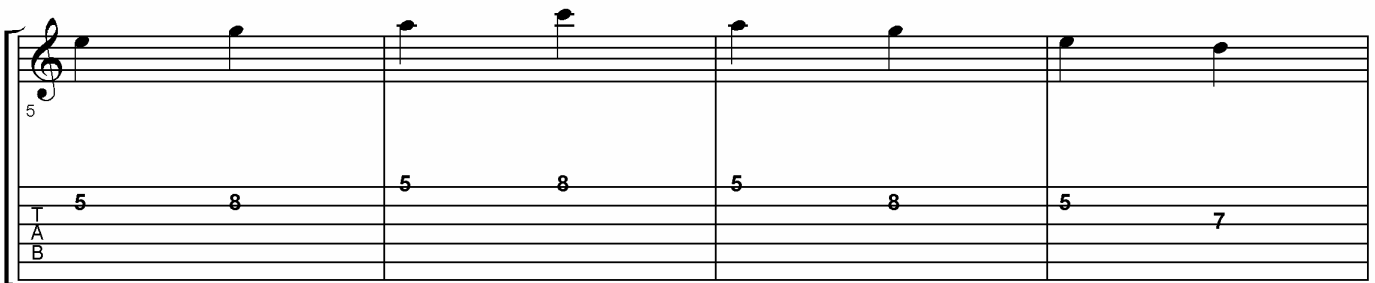
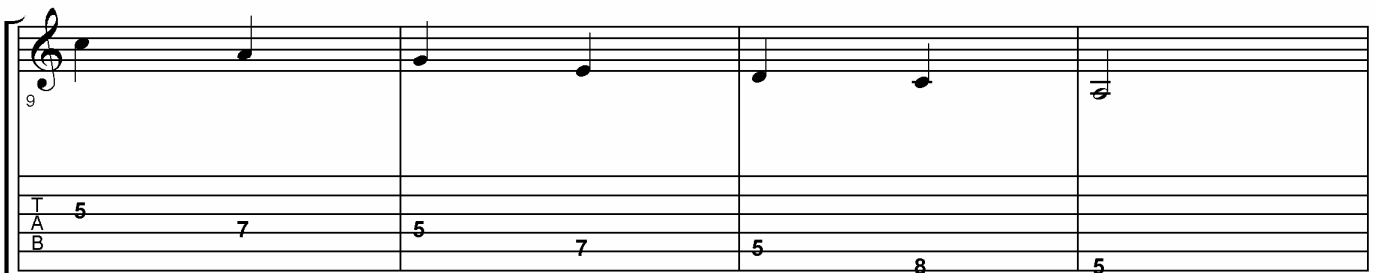
Am EM Am



i V i



Use this scale to improvise:

Example 2: D pentatonic minor

Play this chord progression:

Chord diagrams for Dm, A7, and Dm. Below the diagrams is a musical staff in bass clef with a key signature of one flat and a common time signature. The staff contains three measures of a bass line with notes labeled 'i', 'V7', and 'i'.

Use this scale to improvise:

Musical staff and guitar tablature for the D pentatonic minor scale. The staff is in treble clef with a key signature of one flat and a 2/4 time signature. The tablature below shows the fret numbers for each note: 10, 13, 10, 12, 10, 12, 10, 12.

Musical staff and guitar tablature for the D pentatonic minor scale, starting on the 5th fret. The staff is in treble clef with a key signature of one flat and a 2/4 time signature. The tablature below shows the fret numbers for each note: 10, 13, 10, 13, 10, 13, 10, 12.

Musical staff and guitar tablature for the D pentatonic minor scale, starting on the 9th fret. The staff is in treble clef with a key signature of one flat and a 2/4 time signature. The tablature below shows the fret numbers for each note: 10, 12, 10, 12, 10, 13, 10.

Example 3: E pentatonic minor

Play this chord progression:

The image shows three guitar chord diagrams and a musical staff. The first diagram is for Em (E minor), the second for GM (G major), and the third for Em (E minor). The musical staff is in 4/4 time with a key signature of one sharp (F#). It shows a progression of chords: i (E minor), III (G major), and i (E minor). The first measure has a whole rest, and the following three measures contain the chords indicated by the diagrams.

Use this scale to improvise:

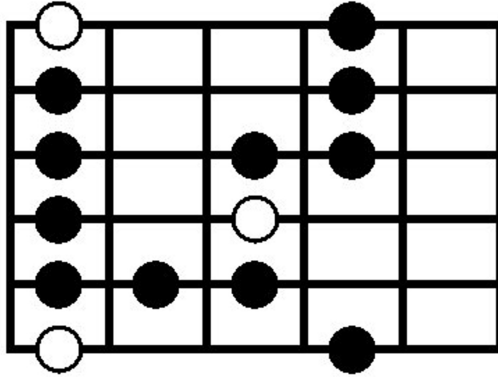
A musical staff in 4/4 time showing the E pentatonic minor scale. The notes are E4, F4, G4, A4, B4. Below the staff, fret numbers are provided for each note: 12 for E, 15 for F, 12 for G, 14 for A, 12 for B, 14 for E, 12 for F, and 14 for G.

A musical staff in 4/4 time showing the E pentatonic minor scale. The notes are E4, F4, G4, A4, B4. Below the staff, fret numbers are provided for each note: 12 for E, 15 for F, 12 for G, 15 for A, 12 for B, 15 for E, 12 for F, and 14 for G.

A musical staff in 4/4 time showing the E pentatonic minor scale. The notes are E4, F4, G4, A4, B4. Below the staff, fret numbers are provided for each note: 12 for E, 14 for F, 12 for G, 14 for A, 12 for B, 15 for E, and 12 for F.

F# Blues Pentatonic

Movable Pattern 1

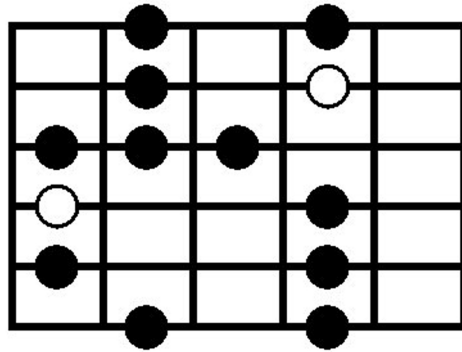


F# Blues Pentatonic, 1st position

T						
A						
B	2 5	2 3	4 2	4 2	4 5	2 5

T						
A						
B	2 5	2 5	4 2	4 2	4 3	2 5

Movable Pattern 3

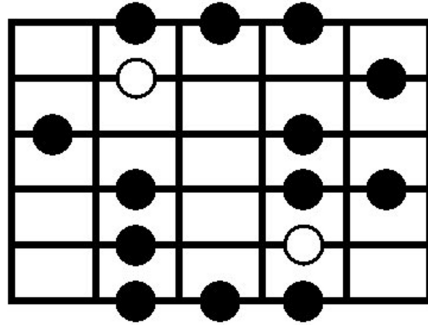


F# Blues Pentatonic, 3rd position

Musical notation for the first line of the F# Blues Pentatonic, 3rd position. The staff shows a treble clef, a 2/4 time signature, and a sequence of notes: F#4, G4, A4, B4, C#5, D5, E5, F#5. Below the staff are three lines labeled T, A, and B, containing fret numbers: 5 7 8 4 7 4 7 4 5 6 5 7 5 7.

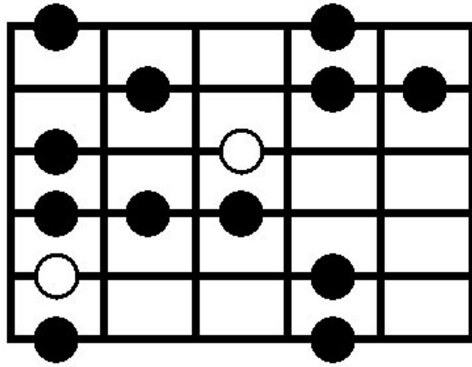
Musical notation for the second line of the F# Blues Pentatonic, 3rd position. The staff shows a treble clef and a sequence of notes: F#5, G5, A5, B5, C#6, D6, E6, F#6. Below the staff are three lines labeled T, A, and B, containing fret numbers: 5 7 5 6 5 4 7 4 7 4 8 7 5.

Movable Pattern 4



F# Blues Pentatonic, 4th position

Movable Pattern 5



F# Blues Pentatonic, 5th position

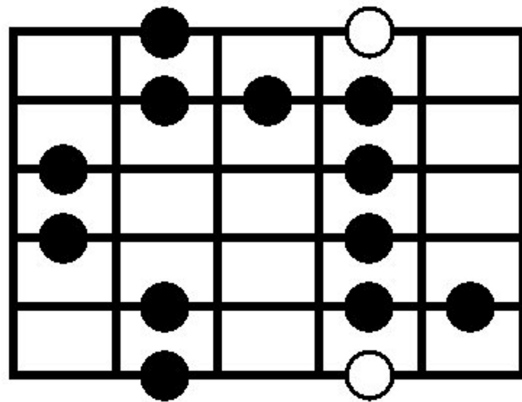
Musical notation for the first system of the F# Blues Pentatonic, 5th position. The staff is in 2/4 time with a key signature of one sharp (F#). The melody consists of quarter notes: F# (fret 9), G# (fret 12), A (fret 9), B (fret 12), C# (fret 9), D (fret 10), E (fret 11), F# (fret 9), G# (fret 11), A (fret 10), B (fret 12), C# (fret 13), D (fret 9), and E (fret 12). The tablature below the staff shows the fret numbers for each note.

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

Musical notation for the second system of the F# Blues Pentatonic, 5th position. The staff continues the melody with quarter notes: F# (fret 8), G# (fret 9), A (fret 13), B (fret 12), C# (fret 10), D (fret 11), E (fret 9), F# (fret 11), G# (fret 10), A (fret 9), B (fret 12), C# (fret 9), D (fret 12), and E (fret 9). The tablature below the staff shows the fret numbers for each note.

T															
A															
B	8	9	13	12	10	11	9	11	10	9	12	9	12	9	

Movable Pattern 7



F# Blues Pentatonic, 7th position

Musical notation for the first line of the F# Blues Pentatonic, 7th position. The staff shows a treble clef and a key signature of one sharp (F#). The notes are: F#4, G4, A4, B4, C#5, D5, E5, F#5. Below the staff are three lines for guitar tablature labeled T, A, and B. The fret numbers are: T (12, 14), A (12, 14), B (15, 11, 14, 11, 14, 12, 13, 14, 12, 14).

Musical notation for the second line of the F# Blues Pentatonic, 7th position. The staff shows a treble clef and a key signature of one sharp (F#). The notes are: F#5, G5, A5, B5, C#6, D6, E6, F#6. Below the staff are three lines for guitar tablature labeled T, A, and B. The fret numbers are: T (12, 14, 13, 12), A (14, 11), B (14, 11, 15, 14, 12, 14, 12).

Where The Rubber Meets The Road: Practical, Real-World Ways To Use The Blues Pentatonic Scale

I never want to be accused of giving you the theory, but not enough practical examples of how to use it. So, here are three chord progressions that I've written for you to practice improvisational skills.

Each chord progression comes from the major scale. But each is in a different key. I've done the leg-work for you by matching the chord progression to the scale that you should use to improvise.

How To Use Each Example

Play each chord progression. Create your own rhythmic patterns. Then, grab a friend and have him play the chord progression while you solo over the top. Or you could grab a tape recorder from Radio Shack and record the rhythm guitar part (that's the chord progression). Playback the rhythm section and play the scale over it. Improvise your own solo using bends, trills, vibrato, slides, etc.

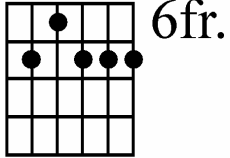
Each scale is in that I've given you is in 1st position (i.e., they all start on the tonic, or root note of the scale.) Try to use the moveable patterns as well. Use them to move out of the 1st position. Try to incorporate as many different positions as you can.

But most importantly... Have fun!

Example 1: E blues minor

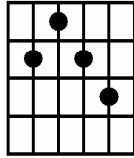
Play this chord progression:

E9



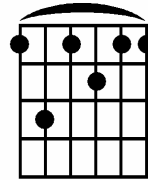
6fr.

E7(#9)

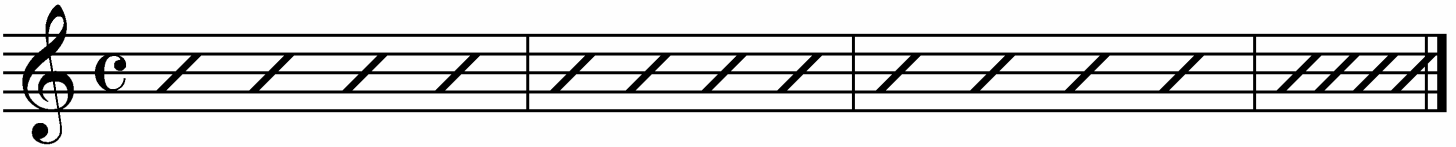


6fr.

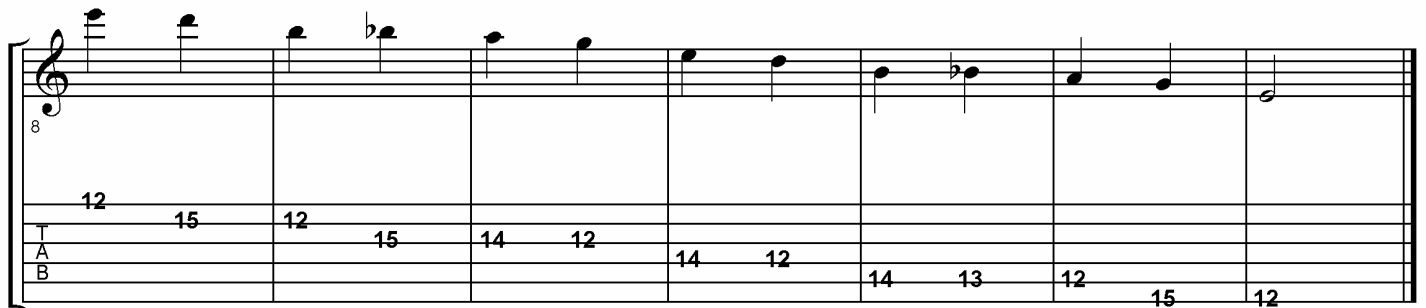
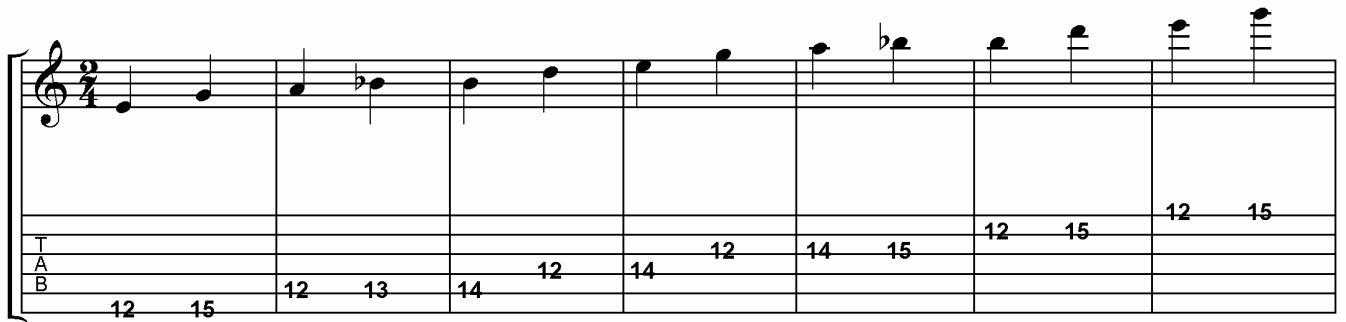
A7



5fr.

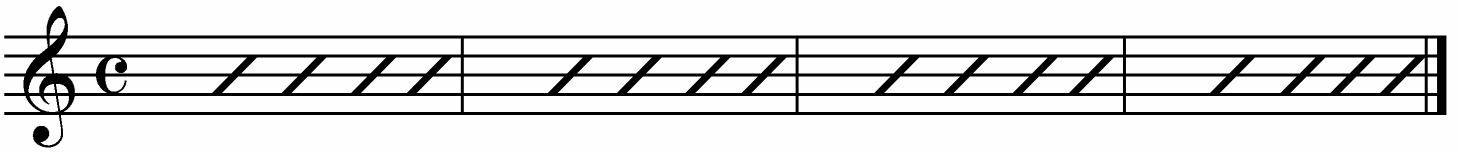
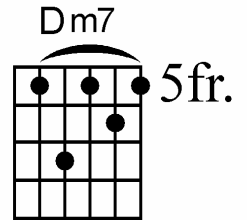
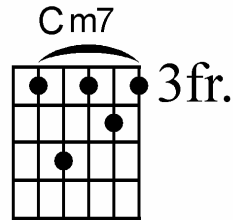
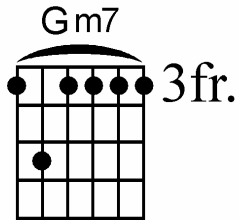
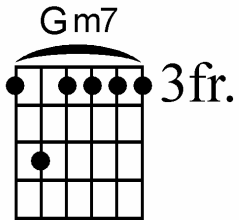


Use this scale to improvise:

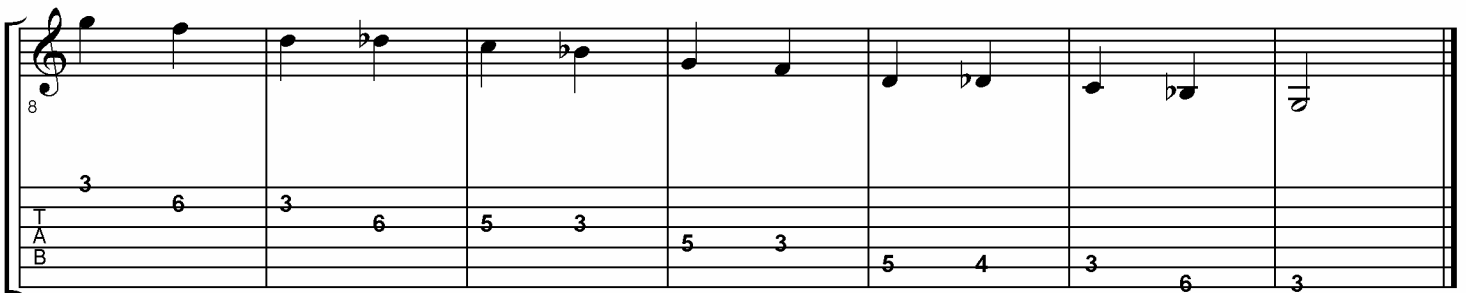
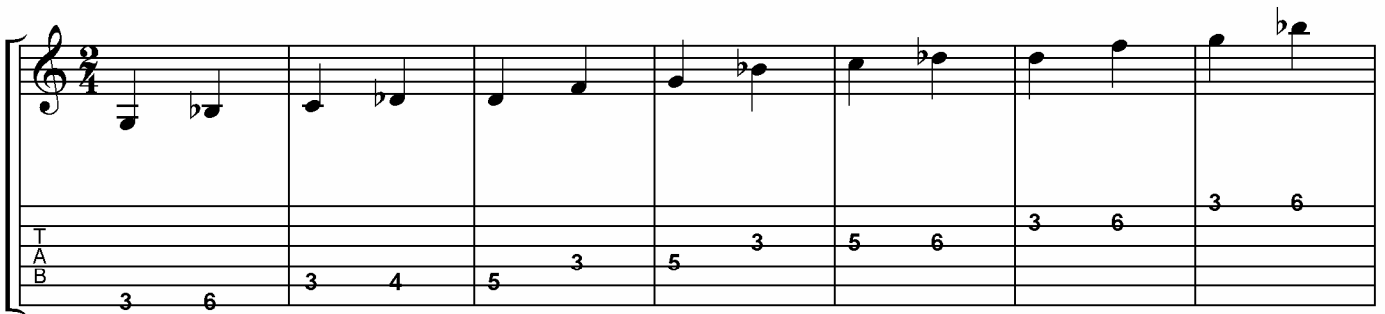


Example 2: G blues minor

Play this chord progression:



Use this scale to improvise:



Example 3: A blues minor

Play this chord progression:

Am7 Am7 E9 E9

5fr. 5fr. 6fr. 6fr.

Use this scale to improvise:

5 8 5 6 7 5 7 5 7 8 5 8 5 8

5 8 5 8 7 5 7 5 7 6 5 8 5

Bonus Material: Five Classic Blues Licks

I've written five classic blues licks for you to add to your arsenal of solo licks. All of them are in the key of **E blues minor**. That means that all these licks will work perfectly for the previous examples.

However, they are easily transposed into other keys. Keep the lick the same, just move to a different starting note. For example, if you wanted to transpose "Classic Blues Lick #1" to the key of **G blues minor** and use it in your example two above, then here's what you do: instead of starting on the 14th fret, you'd start on the 17th. Then just add three to each of the other frets and you'll be playing the key of **G blues minor**!

Here's how I did that:

1. I knew that the lick was in the key of **E blues minor**.
2. I knew that I was starting on the 14th fret, 3rd string. That note is **A**.
3. I asked myself, "Ok, how does **A** relate to **E**?" (Because I'm in the key of **E blues minor**). Then, I figured out that **A** is the 4th in the key of **E blues minor**.
4. Then I said, "Ok, well what's the 4th in the key of **G**?" It's **C**. So all I have to do is start on **C**, which is 17th fret, 3rd string.
5. So, I added three to all the other fret numbers, and "Ta-dah!" I have now transposed the lick from **E blues minor** to **G blues minor**.

Classic Blues Lick #1

Diagram for Classic Blues Lick #1. The strings are labeled T (Top), A (Second), and B (Bottom). The fret numbers are 14, 12, and 14. An upward arrow labeled "full" is positioned above the 14th fret on the A string. A wavy line is above the 12th fret on the T string. A downward arrow is positioned above the 14th fret on the B string.

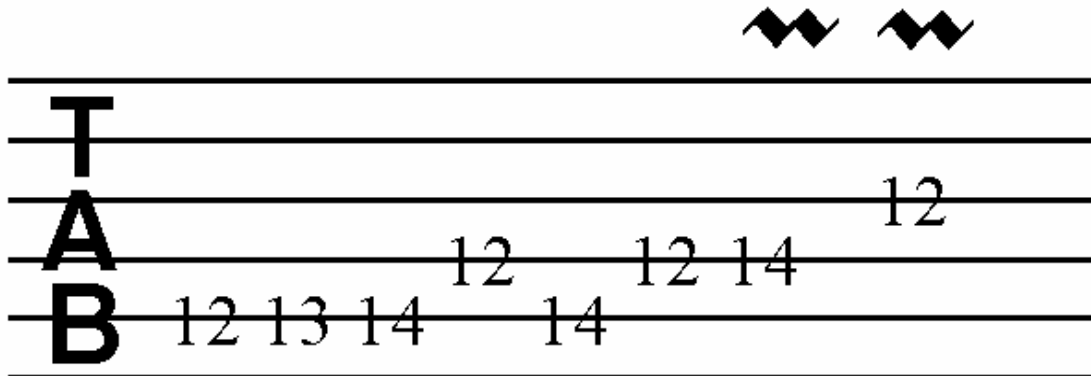
Classic Blues Lick #2

Diagram for Classic Blues Lick #2. The strings are labeled T (Top), A (Second), and B (Bottom). The fret numbers are 14, 12, 15, 12, and 14. An upward arrow labeled "full" is positioned above the 14th fret on the A string. A wavy line is above the 12th fret on the T string.

Classic Blues Lick #3

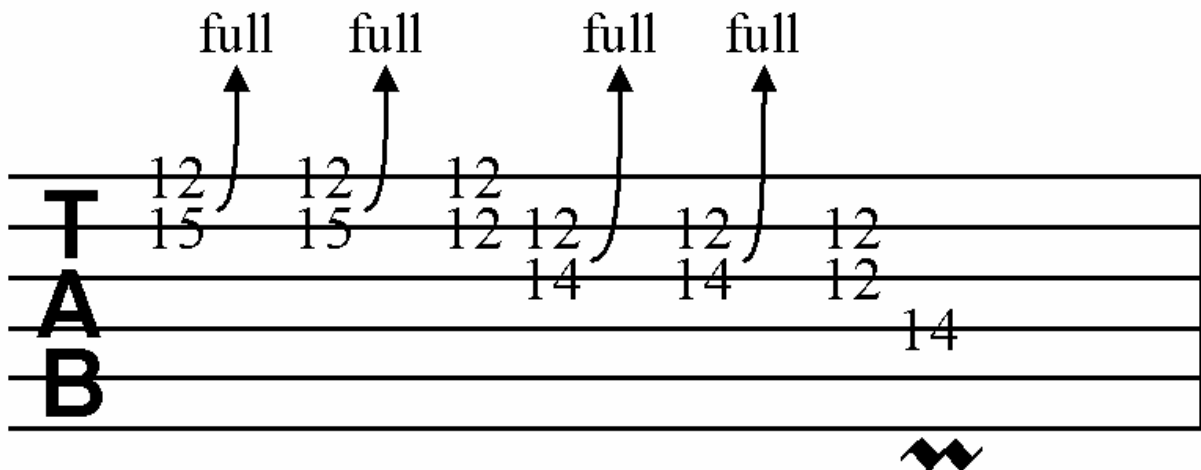
Diagram for Classic Blues Lick #3. The strings are labeled T (Top), A (Second), and B (Bottom). The fret numbers are 14, 12, 15, 12, 14, and 12. Two upward arrows labeled "full" are positioned above the 14th fret on the A string and the 14th fret on the B string. A wavy line is above the 12th fret on the T string. A downward arrow is positioned above the 14th fret on the B string.

Classic Blues Lick #4



Classic Blues Lick #4 guitar tab. The diagram shows a three-string guitar (T, A, B) with fret numbers 12, 13, 14, and 14 on the B string, and 12, 12, 14, and 12 on the A string. Two wavy lines above the strings indicate vibrato.

Classic Blues Lick #5



Classic Blues Lick #5 guitar tab. The diagram shows a three-string guitar (T, A, B) with fret numbers 12, 15, 12, 15, 12, 12, 12, 12, 12, 12, 12, 14, 14, 12, 14 on the strings. Four upward-pointing arrows labeled "full" indicate full bends on the T string at frets 12, 15, 12, and 12. A wavy line below the strings indicates vibrato.

Final Thoughts

I sincerely hope this book has helped you gain a better understanding of the pentatonic scales. They are found in nearly every style of music, and they're popular for a reason: they sound great!

If you'd like to learn more about how to improve your guitar playing and about the new release of the Amazing Guitar Secrets course, then you can sign-up for "priority nonfiction" (see the link below).

Here's a picture of the new Amazing Guitar Secrets, gold-edition course:



Click the link below (or copy-paste) to sign-up for priority notification:

<http://www.amazingguitarsecrets.com/priority.html>

All the best to you and your guitar-playing future!

Cheers,

Dan Denley