CONTENTS

PAGE	TITLE	CD TRACK #
4	About the Author	
5	Acknowledgments	
5	Introduction	
6	About the Recording	
6	Tuning Notes	1
7	Chapter 1 — Pentatonic Scale Applications	2–7
18	Chapter 2 — Pentatonic Variations	8–13
30	Chapter 3 — Blues Scale Applications and Pentatonic Substitution	14–19
39	Chapter 4 — Major and Minor Scale Soloing	20–28
57	Chapter 5 — Modes and Chord/Scale Relationships	29–35
74	Chapter 6 — Other Scales and Modes, Arpeggios, and Chromaticism	36–54
94	Chapter 7 — Jam Tracks with Soloing Suggestions	55–70
109	Track Listing	
111	Guitar Notation Legend	

CHAPTER 1

PENTATONIC SCALE APPLICATIONS

Analyze your favorite rock, blues, or country solo and chances are good that the *pentatonic scale* provides its foundation. Arguably, the pentatonic scale is the definitive scale in guitar-driven music. In the classic rock catalog, *minor pentatonic scales* (see "Quick Theory Tutorial #1," right) form the basis of just about every famous solo you've ever heard ["La Grange," by ZZ Top (Billy Gibbons); "Money," by Pink Floyd (David Gilmour); and "Stairway to Heaven," by Led Zeppelin (Jimmy Page)]. Blues guitarists also lean heavily on the minor pentatonic scale ["Crosscut Saw," by Albert King; and "Thrill Is Gone," by B.B. King"], while major pentatonic scales (see "Quick Theory Tutorial #2" on page 14) abound in country ["Chattahoochee," by Alan Jackson (Brent Mason)] and southern-rock ["Ramblin' Man" and "Jessica," by the Allman Brothers Band (Dickey Betts)].

quick theory tutorial #1

The *minor pentatonic scale* is a five-note scale (the word *pentatonic* has Greek origins: *penta* meaning five, and *tonic* meaning tone) that is derived from the *natural minor scale* (see Chapter 4). Specifically, it is made up of the root, ♭3rd, 4th, 5th, and ♭7th scale degrees of the minor scale (minor pentatonic formula: 1–♭3–4–5–♭7). The minor pentatonic scale omits the awkward half-step intervals between the 2nd and ♭3rd, and between the 5th and ♭6th scale tones of the natural minor scale. Removing these half-step intervals creates minor-third scale gaps between the root and ♭3rd, and the 5th and ♭7th. On the fretboard, this omission process effectively transfers to finger-friendly, two-note-per-string patterns (see Fig. 1:6A).

THE A MINOR PENTATONIC SCALE

Figures 1:1A–D serve as an introduction to how scales and diagrams are presented throughout this book. **Fig. 1:1A** shows a two-octave pattern of the A minor pentatonic scale (A–C–D–E–G) as it appears on the music staff (top staff), and the tablature staff (bottom staff). (Refer to the "Guitar Notation Legend" on page 111.) The numbers below the tab staff represent fret-hand fingering suggestions. Depending upon the complexity of the example, these fingering notations may or may not be included.

A Minor Pentatonic Scale

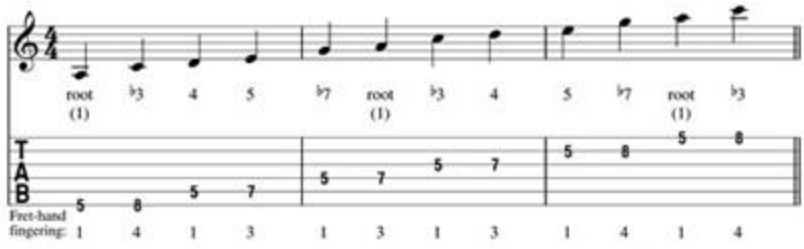

Fig. 1:1A

An A Minor Pentatonic Solo

Now let's use the A minor pentatonic scale pattern we've been working with to construct a complete solo. The example (**Fig. 1:5**) is fourteen measures long and follows a classic i–♭VI–♭VII progression (Am–F–G) in the key of A minor. The style is medium-tempo hard rock. [Note: This book makes frequent use of Roman numerals in place of standard chord symbols. See Chapter 4 for details and explanations of terms.]

The solo opens (measures 1–3) with some easygoing, melodic lines similar to those discussed in Figs. 1:2A–C. Be sure to add vibrato to the sustained notes, otherwise they will sound rather lifeless and dull. Measures 4–7 bring on some bending maneuvers similar to Fig. 1:3C. Remember to line up your first and second fret-hand fingers behind your third finger so they can assist in pushing the G string up to pitch. Next comes a descending three-note sequence (see Fig. 1:4B) in measure 8, followed by a rapid pull-off sequence in the same measure. The top of measure 9 introduces a *melodic motif* (short musical phrase) made up of a D–C pull-off, a sustained A note, and an E/C *dyad* (two-note chord, or *double stop*). Notice how in the subsequent measures (10–12) the motif is developed through repetition and slight variations.

tone tips

Guitar: (type of guitar) solidbody electric
Pickup/Position: (type of pickup/setting) Humbucking/bridge
Gain: [pre-amp volume (pre-master volume)] 8 (on a scale of 1–10, 1–3: clean; 4–7: overdriven; 8–10: distorted)
EQ: Bass/Middle/Treble: (tone controls of an average combo amp) 3/8/8
Effects: (reverb, echo, chorus, tremolo, etc.) moderate reverb

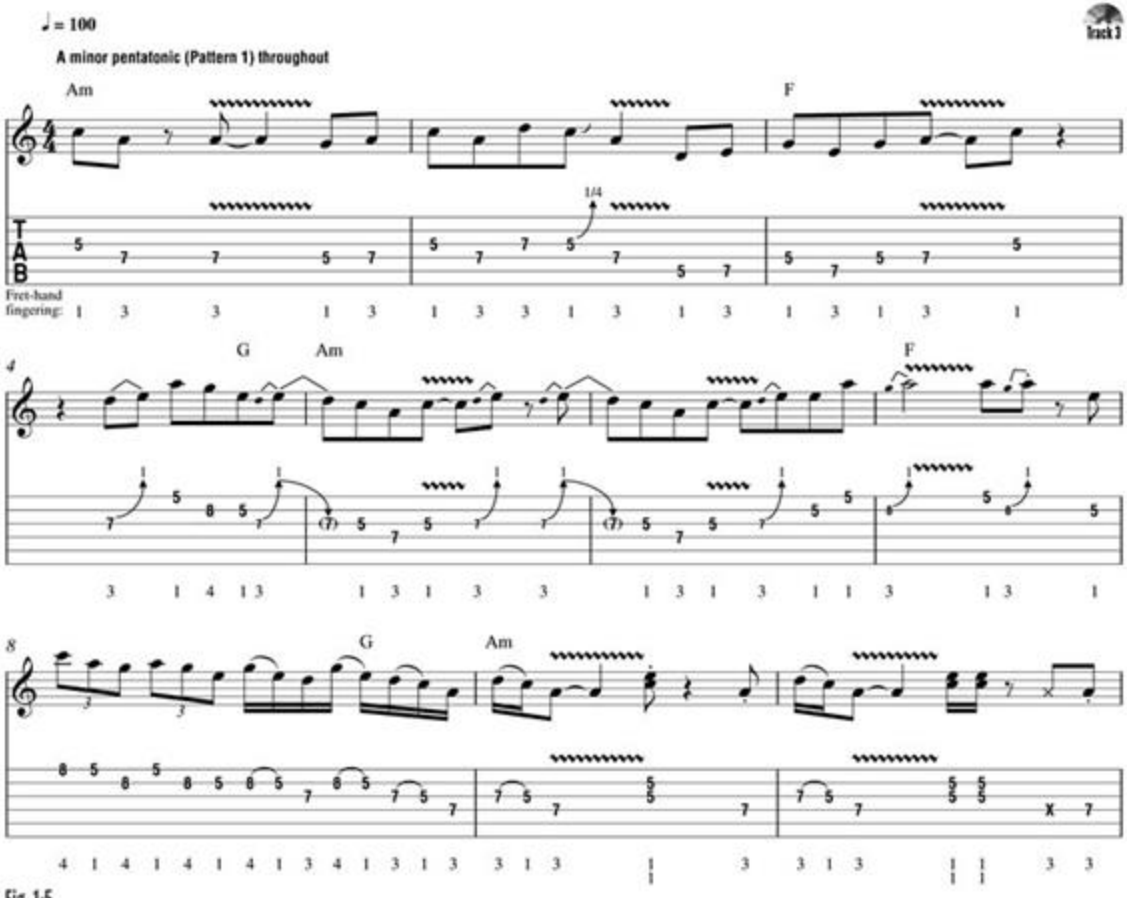

Fig. 1:5

CHAPTER 4

MAJOR AND MINOR SCALE SOLOING

Up to this point, we've been dealing with five- (pentatonic) and six-note (pentatonic variations) scales, sometimes referred to as *non-diatonic* scales. This chapter serves as an introduction to *diatonic*, or seven-note scales.

THE MAJOR SCALE

The *major scale* is the fundamental scale in Western music. In melodic terms, all traditional music theory is based on the major scale.

quick theory tutorial #9

The major scale is a *diatonic* scale. That is to say, it contains all seven notes of the musical alphabet. (The musical alphabet is made up of the first seven letter names of the English alphabet: A, B, C, D, E, F, and G.) The intervallic construction of the major scale is: whole step–whole step–half step–whole step–whole step–whole step–half step, or W–W–H–W–W–W–H. The numeric formula for the major scale is 1–2–3–4–5–6–7. This formula forms the familiar, happy-sounding "do-re-mi" scale many of us learned in grade school.

Major scale harmony (chords formed from the major scale) is created by stacking the notes of the scale in thirds (every other note), one on top of the other, to form triads and/or seventh chords. **Figs. 4:1A–C** show this process, using the notes of the C major scale (**Fig. 4:1A**). Stacking two sets of thirds creates triads (**Fig. 4:1B**), while stacking three sets of thirds creates seventh chords (**Fig. 4:1C**).

A *major scale progression* is one that incorporates two or more chords harmonized from a specific major scale, with the tonic chord as the featured, or primary, chord. For example, a typical C major scale progression would begin on the tonic chord (C or Cmaj7), move to other chords in the scale, and return to the tonic. Some common C major progressions are: C–F–G (I–IV–V); C–Am–Dm–G (I–vi–ii–V); Cmaj7–Em7–Fmaj7–G7 (I–iii–IV–V); and Dm7–G7–Cmaj7 (ii–V–I), the most common progression in jazz.

For a thorough explanation of major scale harmony, check out *Music Theory for Guitarists*, by Hal Leonard Publishing.

C Major Scale

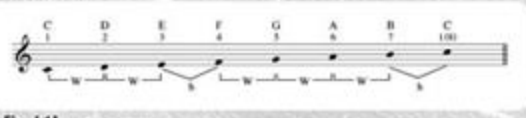

Fig. 4:1A

C Major Scale Harmonized in Triads

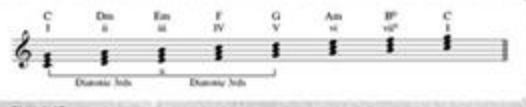

Fig. 4:1B

C Major Scale Harmonized in Seventh Chords

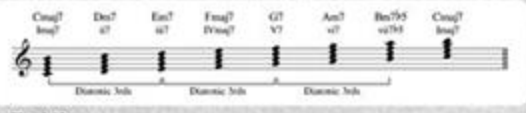

Fig. 4:1C

Minor Scale Patterns and Licks

Here are the five patterns of the natural minor scale (**Fig. 4:7**). Try to visualize them as minor pentatonic scale patterns (see Fig. 1:6A, Chapter 1) with added 2nd and ♭6th degrees. And don't forget, these patterns are movable to any key.

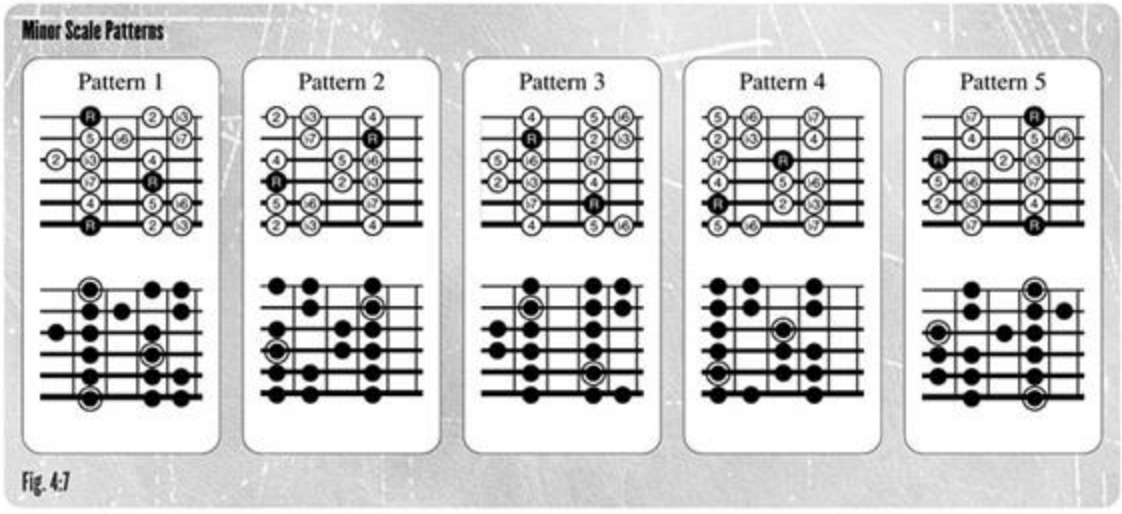

Fig. 4:7

Just as major scales are used for major-key progressions, minor scales can be used to solo over minor-key progressions. In **Fig. 4:8A** we have a i–♭VII–♭VI (Am–G–F) progression in the key of A minor. While the A minor pentatonic scale (A–C–D–E–G) is a great source for this style of progression (see Figs. 1:5 and 1:8, Chapter 1), the complete A minor scale (A–B–C–D–E–F–G) offers more variety and chord-tone nailing opportunities. In this example, the 2nd and ♭6th degrees of the scale (B and F) are used to hit the 3rd (B) of the G chord, and the root (F) of the F chord.

Fig. 4:8B uses similar chord-tone targeting tactics over an E minor chord progression (i–♭VI–♭III–♭VII–iv–v–i). Carved from Pattern 4 of the E minor scale (E–F♯–G–A–B–C–D), the lines aim for either the root, 3rd, or 5th of each ensuing chord change. **Fig. 4:8C** is a jazzy, call-and-response (see Fig. 2:5, Chapter 2) example over a D minor chord progression (i–iv–i–♭VI–v–i). Staying with the D minor scale (D–E–F–G–A–B♭–C) throughout, the phrasing moves from a Pattern 5 introduction, down to a Pattern 4 conclusion.

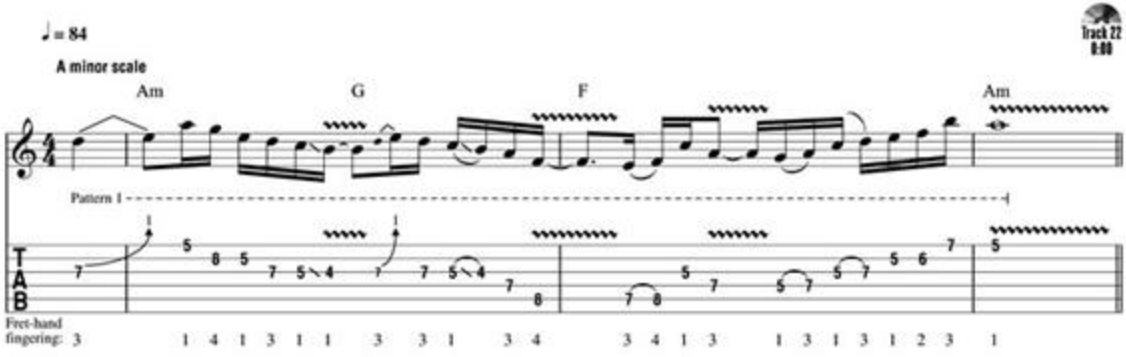

Fig. 4:8A