

Combining Scales

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Example 1

Combining Major & Minor Pentatonics à la B.B. King

(1:40)

$\text{♩} = 54$

N.C.

G7

C7

grad. bend 1/2

G7

1/2 1

1 1/2 1/2 1/2

C7

1/2 1

1/2 1

1/2 1

G7

1 1/2 1

1 1/2 1

1 1/2 1

D7

1 1/2 1 1/2 1/2

1 1/2 1 1/2 1

G7

C7

G7

D7

Example 2

Combining Major & Minor Pentatonics à la Eric Clapton

(2:50)

$\text{♩} = 102$

N.C. A7

D7

A7

E7

D7

A7

rake - ↗

grad. bend ↗

1/2 ↘

1/4 ↗

Example 3

Blues Soloing in the Styles of the Greats

B.B. King

(4:03)

$\text{♩} = 58$

N.C. B7

E7

B7

E7

E7

B7

This tab shows a lead line starting with a B7 chord. The notes are marked with numbers (1, 14, 12, 13) and some are enclosed in parentheses. There are several slurs and a '1 1/2' marking above the staff. The tab ends with a series of eighth-note patterns.

F#7

This tab shows a lead line starting with an F#7 chord. The notes are marked with numbers (12, 13, 15, 12, 12, 15, 14, 15, 12, 14, 14, 12, 13, 12). There are slurs and a '1 1/2' marking above the staff.

B7

This tab shows a lead line starting with a B7 chord. The notes are marked with numbers (12, 13, 9, 7, 8, 7, 9, 12, 12, 15, 12, 15, 11, 14, 12, 15). There are slurs and a '1 1/2' marking above the staff.

Albert King
(4:53)

B7

This tab shows a lead line starting with a B7 chord. The notes are marked with numbers (12, 15, 15, 12, 12, 14, 15, 12, 12, 15, 15, 15, 15, 12, 15). There are slurs and a '1 1/2' marking above the staff.

B7

This tab shows a lead line starting with a B7 chord. The notes are marked with numbers (15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15). There are slurs and a '1 1/2' marking above the staff.

B7

This tab shows a lead line starting with a B7 chord. The notes are marked with numbers (11, 13, 12, 15, 12, 12, 12, 13, 15, 15, 15, 15, 15, 15, 15, 15). There are slurs and a '1 1/2' marking above the staff.

F#7

This tab shows a lead line starting with an F#7 chord. The notes are marked with numbers (15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15, 15). There are slurs and a '1 1/2' marking above the staff.

E7

B7

E7

B7

F#7

T-Bone Walker
(5:42)

B7

E7

B7

E7

B7

F#7

E7

B7

E7

Eric Clapton
(6:31)

B7

E7

E7

B7

F#7

E7

B7

F#7

This block contains six staves of guitar tablature. Staff 1 starts with a B7 chord, featuring a 10th fret on the 6th string and a 7th fret on the 3rd string. Staff 2 begins with an E7 chord, characterized by a 12th fret on the 6th string and a 10th fret on the 3rd string. Staff 3 continues with an E7 chord, maintaining the same fingerings as staff 2. Staff 4 starts with a B7 chord, with a 15th fret on the 6th string and a 12th fret on the 3rd string. Staff 5 begins with an F#7 chord, with a 9th fret on the 6th string and a 7th fret on the 3rd string. Staff 6 concludes with an E7 chord, with a 7th fret on the 6th string and a 5th fret on the 3rd string.

Jimi Hendrix (7:20)

B7

11 10 11 10 11 11 10 11 10 11 10 11 10 10 10 7 9 (9) 7 9 7 (7) 2 13 12

let ring

Fretboard diagram for E7 chord. The diagram shows six strings across six frets. Fingerings include: 1 at the 15th fret of the 6th string; (15) at the 15th fret of the 5th string; 1 grad. bend at the 15th fret of the 4th string; 2 at the 2nd fret of the 3rd string; 1 1/2 at the 15th and 12th frets of the 2nd string; 1 1/2 at the 15th and 12th frets of the 1st string; a wavy line indicating a trill or rapid alternation between the 15th and 12th frets of the 3rd string; 12 at the 12th fret of the 3rd string; 15 at the 15th fret of the 3rd string; 12 at the 12th fret of the 2nd string; 15 at the 15th fret of the 2nd string; 1 grad. bend at the 2nd fret of the 1st string; 2 at the 2nd fret of the 1st string; and (15) at the 15th fret of the 1st string.

Fretboard diagram for B7 chord. The first measure shows a B7 voicing with a bend from 12 to 15. The second measure shows a different B7 voicing with a bend from 12 to 15. The third measure shows a B7 voicing with a bend from 15 to 12. The fourth measure shows a B7 voicing with a bend from 15 to 12. The fifth measure shows a B7 voicing with a bend from 15 to 12. The sixth measure shows a B7 voicing with a bend from 15 to 12.

F#7

E7

hold
bend

15 15 (15) 10 12 (12) 10 11 11 11 11 12 9 11 9 7 9 7 6 x 10

4

Fretboard diagram for a blues progression from B7 to E7. The diagram shows two measures of a blues scale (B7) followed by a measure of an E7 chord. The first measure starts at B7 and includes notes B, G, D, and A. The second measure starts at E7 and includes notes E, B, G, and D. The third measure is an E7 chord. Various fingering and string skipping techniques are indicated with arrows and numbers.

Stevie Ray Vaughan

(8:09)

B7

E7

*For all two-string bends, 2nd string is caught w/ bend finger.

B7

E7

B7

F#7

E7

B7

E7

B7

F#7