

The Caged System and 100 Licks for Blues Guitar

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All Audio files in this book are available from
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Introduction

Melodic freedom on the guitar is hard to come by, in fact, most guitarists stay locked into the same patterns and scale shapes for years, unable to break out of the habits and licks they first learnt as a beginner. This leads to creative stagnation, boring solos and a sense that something will always be missing from their playing.

Ask yourself this:

When you solo do you normally go straight to *that* pentatonic scale shape?

Do you normally play in a limited range of 'easy' keys, like A, E, G and C?

Would you like to have complete freedom to visualise and play in any key, in any position on guitar?

Do you *only* use Minor Pentatonic scales, or rarely use rich-sounding modes to enliven your playing?

If the answer to any of the above questions is yes, then this book is definitely for you.

This book helps you spread out your playing all over the guitar neck. It frees you from playing the same ideas over and over again. This book spurs creativity by opening up the neck, and most importantly, it teaches you an incredibly strong visual method to 'hang' scales and licks off 5 easy to remember chord shapes.

The CAGED System for Blues Guitar covers both Major and Minor Pentatonic Scales, The blues Scale, and The Mixolydian Mode. With 25 licks for each scale covering all 5 positions, you'll never be short of something interesting to say on your instrument.

Contained within are the tricks and secrets that professional guitarists use to unlock the neck so they always have something fresh to play. The most important concept is the CAGED system which will help you to see the fretboard like the back of your hand and to play easily in any key in any position.

This isn't a book about scales. There are over 100 blues guitar licks in that you will memorise easily, and will form the basis of your new, improved solos. You'll learn to hang these off each chord shape, so wherever you are on the guitar, you'll never lose the groove.

Each lick is demonstrated with an individual audio example which you can download from www.fundamental-changes.com/audio-downloads. There is over an hour of audio included and eight tailored backing tracks.

This is the method taught at the London College of Music's Guitar Institute and I'm very happy to share these powerful concepts with you in my book.

Have fun, and good luck!

Joseph Alexander

Chapter One - What is the CAGED System?

The guitar is unique amongst instruments in that it isn't linear. Imagine a keyboard; the notes go in one direction and there is only one way to play each pitch. When you compare that with the guitar, you will notice that we have more than one way to play most pitches, and that the notes move both horizontally *and* vertically across the neck.

What we need is a simple way to make sense of all this information; a way to organise the neck into convenient chunks to remove confusion and help us venture into areas that we might not be confident to explore.

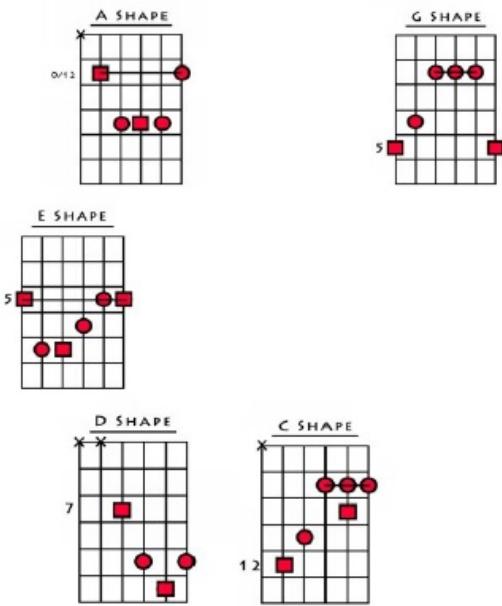
The more of the neck we know, the more creative, expressive and musical we can be, and the more satisfied with our playing we will feel.

This is where the CAGED system comes in.

The CAGED system divides the guitar neck into manageable chunks based around five different chord shapes - the chord shape of C, the chord shape of A, and the chord shapes of G, E and D.

Look at these *barre* chord shapes. See if you recognise the open position chords that you probably learned as a

beginner. The square dots are the *root* notes and each chord has been shown here as a voicing of A Major:



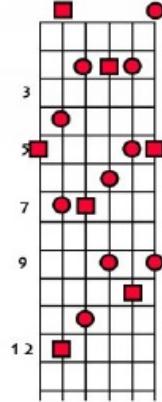
We use these chord shapes to divide up the neck when we solo. What you are going to learn is how to *hang* scale

shapes and licks off each chord shape. This does take time, but it will never leave you.

It's like "Seeing the Matrix"

Using each of these shapes we can section off the neck; one shape for one position.

For the moment, let us work in one key, the key of A. Here are all the chords above shown as different *voicings* of an A Major chord spread out on the neck.



At first glance this may look confusing, but look again carefully. Can you see all the barre chord shapes from the

previous page on the neck diagram above? Use the square root notes to help you orientate yourself.

[Page suivante](#)

Why is this important?

This concept is vital to our ability to solo in any position. For example, if I'm in the key of A Major and my left hand is located in the 9th-12th fret area, I will be visualising the 'C' Shape. If I want to play in the 3rd to 5th fret range, I see a 'G' Shape. I have many licks and lines in my head that I visualise around each chord shape so wherever I am on the guitar, I always have something to play!

The real trick to all this is being able to see clearly all the *root* notes for the key we are playing in. *Root notes* in this book will always be shown as a square dot in any diagram.

You should now understand that

We have 5 chord shapes which separate the neck into 5 individual areas.

We use these shapes as visual aid to help us navigate around the fretboard.

We will learn our scales and licks in conjunction with each chord shape.

When we visualise each chord on the neck, we will immediately have the vocabulary to play in each position.

That is the beauty of the CAGED system. In the next chapter we will learn to 'hang' scales off each chord shape so that when you see the chord shape, you see all the licks you know.

The chords I have shown above are all, for the moment, major chords. We would visualise them if we were playing major scales and licks:

If we are soloing with major scales, we use major chords.

If we are soloing using minor scales, we use minor chords.

If we are soloing with dominant 7 scales, we use dominant 7 chords.

Don't forget, all the audio examples in this book are available for free from www.fundamental-changes.com/audio-downloads.

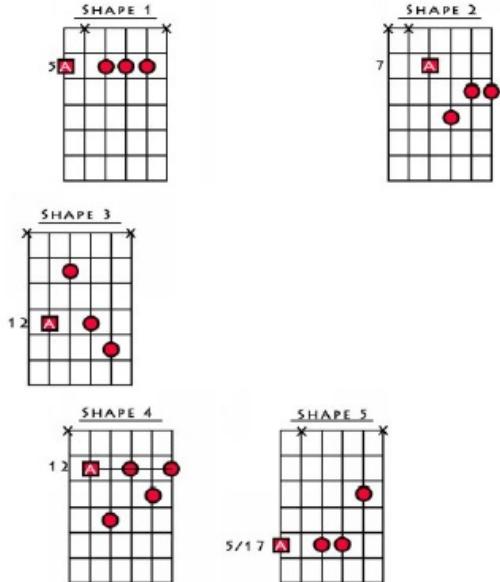
Chapter Two - The CAGED System with Minor Pentatonic Scales

In chapter one, we looked at how we can use *Major Chord Shapes* to divide up the neck in the key of A Major. We will be coming back to those shapes in chapter 12 when we look at the Major Pentatonic scale.

For now, we are going to focus on the *Minor Pentatonic* scale as you may already have a grasp of one or two of the common shapes on the neck.

We will begin by learning your visual cues: the chord shapes that we will learn to associate with each scale shape. Remember, we section off the neck with chord shapes, and then mentally 'hang' each scale shape from each chord.

As we are learning the *Minor Pentatonic* scale, we will learn 5 *minor 7* chord shapes to divide up the neck. Here are your 5 shapes, all in the key of A minor:



* Shape 5 is actually an Am11 chord but this helps to clarify the differences between shape 1 and shape 5.

You will notice also that we have stopped calling these chords C shape, A shape etc. Now they are just named shape 1, shape 2 and so forth.

Exercise 1.

Memorise these chords.

Play through them individually, taking care to note the fret numbers on the left. Actually say "A Minor 7 Shape x" as you play each voicing.

Learn them ascending the neck as shown in example 2a.

A musical staff in G major (one sharp) with a common time signature. It shows four different inversions of the A minor 7 chord. The first inversion has a root note of A at the 5th fret. The second inversion has a root note of D at the 7th fret. The third inversion has a root note of G at the 8th fret. The fourth inversion has a root note of C at the 9th fret. Fret numbers 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are marked along the neck.

Learn them descending the neck as shown in example 2b.

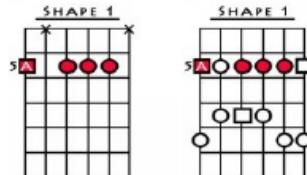
A musical staff in G major (one sharp) with a common time signature. It shows four different inversions of the A minor 7 chord, descending the neck. The first inversion has a root note of A at the 5th fret. The second inversion has a root note of D at the 7th fret. The third inversion has a root note of G at the 8th fret. The fourth inversion has a root note of C at the 9th fret. Fret numbers 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, and 5 are marked along the neck.

Play them in alternating positions like in example 2c.

A musical staff in G major (one sharp) with a common time signature. It shows four different inversions of the A minor 7 chord, alternating between two positions. The first position has a root note of A at the 5th fret. The second position has a root note of D at the 7th fret. The third position has a root note of G at the 8th fret. The fourth position has a root note of C at the 9th fret. Fret numbers 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are marked along the neck.

Now you have memorised these 5 important chord voicings, it is time to learn the Minor Pentatonic scales that fit around each shape.

To begin with, focus in on shape 1. Here is the chord diagram once again, and next to it, I have shown how A Minor Pentatonic *hangs* from the chord shape:



It is clear in the above diagrams how the A Minor Pentatonic Shape 1, fits in and around the chord of Am7.

The dark dots show notes that are in the chord and scale.

The hollow dots show scale tones.

The square dots are the roots of the chord/scale (in this

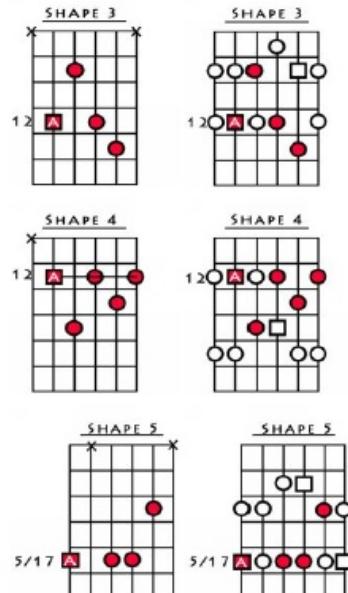
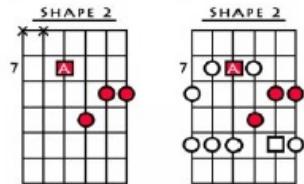
case, 'A').

Exercise 2.

To develop the visual links between the chord and scale shape, play through example 2d:

As silly as it sounds, every time you play the Am7 chord, say "A minor 7" out loud.

Let us now examine this idea with the other 4 chord shapes:



As you learn each shape above, in your mind's eye visualise the dark dots on your guitar neck. Your ability to do this will improve quickly with practice.

Example 2e teaches you to practice the other scale

positions, just like we did with shape 1.

The image shows five horizontal fretboard diagrams for the A minor pentatonic scale, labeled Amt Shape 2 through Amt Shape 6. Each diagram includes a title, a note name, and a sequence of fret numbers. The diagrams are arranged vertically, with Amt Shape 2 at the top and Amt Shape 6 at the bottom. The notes are represented by vertical tick marks on the strings, and the fret numbers are written below the strings. The diagrams illustrate various positions and fingerings for the scale across the neck of the guitar.

Amt Shape 2 A MINOR PENTATONIC
8-10-7-10-7-10 7-9-8-10-10-8-9-7-10-7-10-8

Amt Shape 3 A MINOR PENTATONIC
10-12-10-12-10-12 9-12-10-13-10-12-12-10-13-10-12-10-12-10-12-10

Amt Shape 4 A MINOR PENTATONIC
12-15-12-15-12-14-12-14-13-15-12-15-10-12-15-13-14-12-14-12-15-12-15-12

Amt Shape 5 A MINOR PENTATONIC
17-18-18-17-18-17-16-17-14-17-14-17-15-17-15-17-14-17-14-17-15-17-18

Amt Shape 6
12-10-13-10-12-9-12-10-12-10-12-10-12-9-12-10-13-10-12

Look at example 2e. Notice that each time you play through the scale, you *begin from the lowest note in each position*. Do not just start from the root.

The sequence is

Play and say the chord.

Play through the scale ascending and descending.
Play and say the chord.

Once you have become reasonably confident with this, start to play though each position but with the scale *descending and then ascending*.

I have shown this idea with Shape 3 in example 2f:

Repeat this for all 5 positions.

Once you have got that under your fingers, try example 2g: this *monster* exercise links everything together.

When you can play example 2g, do the previous exercise with descending scales.

A MINOR PENTATONIC 5 POSITIONS

Finally, Practice this exercise by ascending one shape and then descending the next like in example 2h:

for each shape.

A MINOR PENTATONIC 5 POSITIONS ASCEND THEN DESCEND

The image contains three staves of musical notation for the A minor pentatonic scale. Each staff represents a different position on the neck, with the first staff being the lowest and the third being the highest. The notation consists of sixteenth-note patterns. Below each staff is a corresponding fretboard diagram showing the notes to be played. Fingerings are indicated by numbers above the strings. The first staff covers positions 0-6, the second 7-12, and the third 13-17.

To make sure you're playing these exercises correctly, practice them with the corresponding audio examples playing in the background. Try to sync in with the recorded guitar. When you feel confident, speed them up with a metronome.

Memorising anything can take a while. Spend time on this chapter as it forms the basis of everything we will do in the rest of this book.

In the next chapter we will start to develop your blues guitar vocabulary by teaching you musical licks and phrases

Chapter Three - Minor Pentatonic Licks in 5 Shapes

Playing scales isn't playing music. There is no point in learning all these positions on the guitar unless we have something to *say* in each one. We all need to start somewhere with our vocabulary, and just as we learned to talk by copying our parents, we learn to play by copying the people we like to listen to.

We will first look at 5 Pentatonic licks for each shape, remember to *visualise* each chord shape from the previous chapter on the neck as you use these lines.

Blues licks are difficult to write/read accurately in notation and tab. Listen and sync your playing to the audio examples to get an idea of the actual phrasing and nuance.

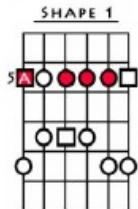
Practice these ideas by first learning an individual idea, and then playing it over backing track one: *Slow Blues in A Minor*. Try learning one line from each shape first, rather than learning five lines in one position.

Take it in turns to play one lick in each position ascending the guitar neck. When you can do that, move on to learning a new line from each shape and repeat the exercise.

Don't be too strict with yourself about rhythm and phrasing at this stage. We're just learning to move positions.

In chapter 4 we will discuss some very useful ways to practice these lines and how to use them to be creative in your own soloing.

Minor Pentatonic Shape 1 Licks



Musical notation for Example 3.1a. It consists of two measures in 12/8 time. The first measure starts with a grace note followed by a sixteenth-note run: 12, 11, 10, 11, 12, 11. The second measure begins with a grace note followed by a sixteenth-note run: 10, 11, 12, 11, 10, 11. Both measures end with a fermata over the last note.

Here are 5 lines built around Shape 1. They are all played as audio examples.

Example 3.1a

Musical notation for Example 3.1b. It consists of two measures in 12/8 time. The first measure starts with a grace note followed by a sixteenth-note run: 12, 11, 10, 11, 12, 11. The second measure begins with a grace note followed by a sixteenth-note run: 10, 11, 12, 11, 10, 11. Both measures end with a fermata over the last note.

Example 3.1b

Example 3.1c

Musical notation for Example 3.1c, featuring two staves of music with fingerings indicating specific notes to be played.

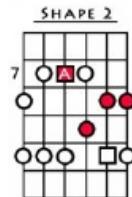
Example 3.1d

Musical notation for Example 3.1d, featuring two staves of music with fingerings indicating specific notes to be played.

Example 3.1e

Musical notation for Example 3.1e, featuring two staves of music with fingerings indicating specific notes to be played.

Minor Pentatonic Shape 2 Licks



Here are 5 lines built around Shape 2. They are all played as audio examples.

Example 3.2a

Musical notation for Example 3.2a, featuring two staves of music with fingerings indicating specific notes to be played.

Example 3.2b

Example 3.2c

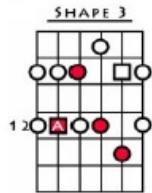
Example 3.2d

The image shows two staves of sheet music for piano. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 10 begins with a forte dynamic. Measure 11 starts with a piano dynamic. Various slurs and grace notes are present, along with several fermatas. Fingerings are indicated above the notes.

Example 3.2e

A musical score for 'The Star-Spangled Banner' featuring two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. Measure 10 begins with a forte dynamic. Measure 11 starts with a piano dynamic. The lyrics 'O'er the rampart we watch' are written below the notes.

Minor Pentatonic Shape 3 Licks



Here are 5 lines built around Shape 3. They are all played as audio examples.

Example 3.3a



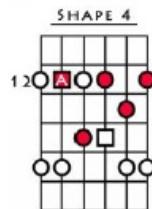
Example 3.3b

Example 3.3c

Example 3.3d

Example 3.3e

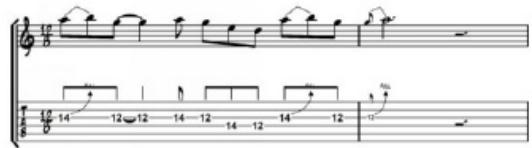
Minor Pentatonic Shape 4 Licks



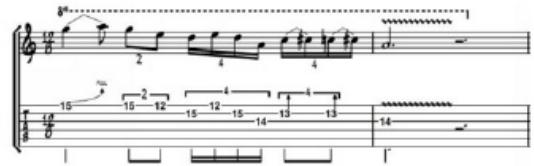
Here are 5 lines built around Shape 4. They are all played as audio examples.

Example 3.4a

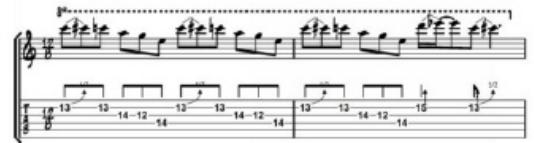
Example 3.4b



Example 3.4c



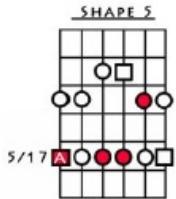
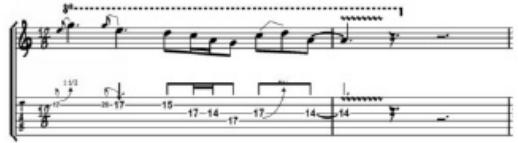
Example 3.4d



Example 3.4e



Minor Pentatonic Shape 5 Licks



Here are 5 lines built around Shape 5. They are all played as audio examples.

Example 3.5a



Example 3.5b

Example 3.5c



waste time trying to get your lines to sound exactly like mine. I give you permission to change my lines as much as you like!***

Example 3.5d



Example 3.5e



***Warning! – Don't be too strict with yourself about playing the licks perfectly. Blues is all about phrasing and improvisation. There is no *right* way to play any one lick so it's better to focus on a smooth, natural sounding line than

Chapter Four - How to Practice

Now we have specific vocabulary that plays to the strengths of each individual shape, we can look at ways to incorporate the licks into your own solos and make them your own.

There is great debate on the subject of *licks* versus *spontaneous improvisation*, however I think a good solo is a combination of both approaches.

When you first learned to speak, you copied the odd word from your parents, gradually you put them into sentences and now you don't even think about how to talk. Your own ideas just come out as you desire them to. However, if you hadn't gone through that phase of 'using your parents' licks', you'd have never developed the ability to speak at all.

The following system is a fantastic way to make your licks sound natural and to also help incorporate new vocabulary into your playing, thus making it sound our own. It will also teach you to organically develop an idea in a truly musical way.

In the first exercise I want you to focus on just one line, let's try this one from example 3.1a.



As you can see, this is a 2 bar lick.

We will play this idea over the space of 4 bars. The first 2 bars will be the lick; the second 2 bars will be an *improvised answering phrase*. **Example 4a** shows how:

A musical staff in G major (one sharp) and common time. It is divided into four measures. The first two measures are labeled "LICK" above the staff, and the last two are labeled "IMPROVISE" above the staff. The lick is identical to the one shown in the previous image. The improvised section begins with a sixteenth-note pattern: a single eighth note, followed by a sixteenth-note pair, another single eighth note, and a sixteenth-note pair. This is followed by a single eighth note, a sixteenth note, and a single eighth note. The text "CONTINUE WITH A RELATED IDEA HERE" is written below the staff.

Start by putting on Backing Track 1: Slow Blues in A Minor and be careful to focus on the exercise. Don't let yourself start noodling around the scales. Be sure to stick to 2 bars of the lick, then 2 bars of your improvised answering phrase.

Don't worry for now about the *quality* of the improvised line you play, but imagine that the lick in the first half is a **question** and you're playing an **answer**. There are a billion possibilities.

When you're comfortable with that, move on to your other lines in the key of A. Try it with each lick in each of the 5 positions. Remember, it's easy to lose focus and start

wandering, but keep pulling yourself back to the exercise.

The second exercise we will try is to reverse exercise 4a. Start with 2 bars of improvisation and try to seamlessly blend that into a lick that you learned in chapter 3. Example 4b shows you how:



Again, try this with each lick in the 5 positions.

Finally, and most importantly, look at example 4c:



As you can see, in this example we begin with a short piece of improvisation, merge it into a phrase we know and then resolve it with more improvisation.

Once you have done this with all the licks in chapter 3, you should be well on your way to playing a convincing blues solo.

Chapter Five - Changing Keys Part 1: Five Keys in One Position

Now that you are able to improvise and play lines using the 5 shapes of the Minor Pentatonic scale spread over the neck, we will now move on to the extremely important subject of changing keys in one position.

If you have had any experience of blues soloing before, you will probably have taken this approach:

Play in the key of A – Use Shape 1 Pentatonic at the 5th fret.

Play in the key of E - Use Shape 1 Pentatonic at the 12th fret.

Play in the key of G - Use Shape 1 Pentatonic at the 3rd or 15th fret.

While the above approach is technically correct and allow you to 'jump right in' to your solo, you can probably see that this is somewhat limiting in terms of the range of the guitar you use, and the licks that you end up playing.

We are going to learn how to use *all* 5 shapes in 5 different keys while staying in the same position (fret range) on the guitar.

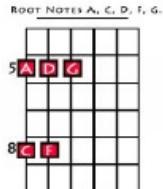
The 5 different key centres we will be using are **A, C,**

D, F and G.

We will keep our fretting hand **only** in the fret span of the 5th to 8th frets.

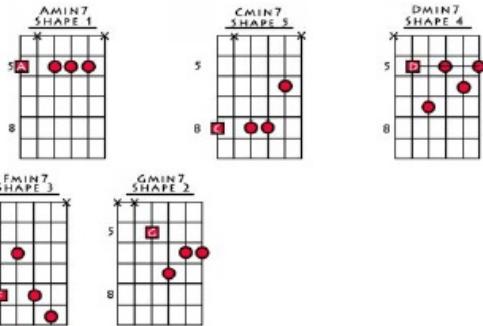
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The secret to changing keys is knowing where the roots of each chord lie in this position.

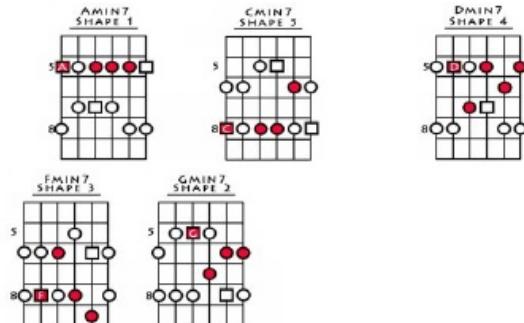


The dark squares in the diagram above show where the *root / tonic* of each key centre lies on the guitar neck between the 5th and 8th frets. For example, the note 'G' is on the 4th string, 5th fret.

Now we can see where each *root note* is, we simply overlay the appropriate chord shape from chapter 2 as follows, making sure the root of each of the 5 chord shapes aligns with the roots shown above:



you should be able to see each minor scale built around the chord like this:



Here is an exercise that will teach you to play in each key centre:

Just as we did in chapter 2, we will play each Minor Pentatonic shape ascending and descending, but this time we play in each key centre in turn *without moving our hand position on the neck*...First in the key of A, then C, D, F and G.

Try this first without a Backing Track. Start by playing the chord of Am7, then ascend and descend the A Minor Pentatonic scale. Next play Cm7 and then play the associated Minor Pentatonic scale. Do this with Dm7, Fm7 and Gm7 in turn. It will look like example 5a:

As soon as you feel able, try this idea *without* playing the chord first, just visualise the 5 different key centres. Do this with Backing Track 4 as shown in example 5b:

The image shows three staves of guitar tablature. The top staff is labeled "A MINOR PENTATONIC" and features a sequence of eighth-note patterns. The middle staff is labeled "C MINOR PENTATONIC" and also features a sequence of eighth-note patterns. The bottom staff is labeled "D MINOR PENTATONIC" and shows a single measure of eighth-note patterns followed by a repeat sign and the word "Etc.". Below each staff is a six-string guitar neck with fret numbers indicating the fingerings for each note.

The image shows two staves of guitar tablature. The top staff is labeled "A MINOR PENTATONIC" and consists of a single measure of eighth-note patterns followed by a repeat sign and the word "Etc.". The middle staff is labeled "C MINOR PENTATONIC" and shows a sequence of eighth-note patterns. Below each staff is a six-string guitar neck with fret numbers indicating the fingerings for each note.

As you become better at playing and visualising the shapes at the same time, move on to playing each shape descending first and then ascending like example 5c:

This time ascend one shape and descend the next. Notice that this idea takes two cycles to complete. Practice this idea with Backing Track 5 as shown in example 5d:

Finally, try using Backing Track 6, (dominant 7 chords, 2 bars per chord). Instead of playing scales for each key change, try a short lick in each appropriate key. This is

shown in example 5e.

The image contains five musical staves, each representing a different position on the guitar neck. The positions are labeled above each staff: A MINOR PENTATONIC, C MINOR PENTATONIC, D MINOR PENTATONIC, F MINOR PENTATONIC, and G MINOR PENTATONIC. Each staff shows a specific lick or scale pattern. The staves are arranged vertically, with the first staff at the top and the fifth staff at the bottom. The music is written in standard notation with a treble clef and a common time signature. The neck positions are indicated by numbers above the staves, such as 1-2, 2-3, 3-4, etc., corresponding to the frets on a guitar.

Chapter Six - Changing Keys

Part 2: Other Areas of the Neck

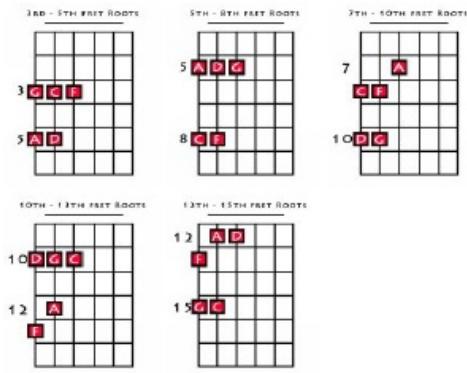
Now you have done the hard work in chapter 5, the ability to play in any key in any area of the neck should become much easier.

You now understand the concept that you can hang a lick or scale off a chord shape, you just need to know where each root note is on the neck. There are 5 fret ranges (positions) that we can play in on the guitar.

3-5
5-8
7-10
10-13
12-15

We discussed 5-8 extensively in the previous chapter so let us extend this idea to the rest of the neck.

Here are the locations of the root notes A, C, D, F and G in all positions:



So, if you were playing around the **3rd-5th fret** and you were in the **key of C**, you would use **shape 4** licks because its root note best aligns with the C on the 5th string, 3rd fret.

If you were playing in the **12th to 15th** fret range and you were in the **key of D**, you would use **shape 2** licks because shape 2 is the best 'fit' to cover the root on the 4th string, 12th fret.

The **key of F** in the **10th – 13th fret range** would be covered by all your **shape 5** blues licks.

The most important thing is to learn your 5 root notes in each position. Then you will be easily able to see the

most appropriate chord shape to visualise while you solo.

Now you can see the 5 root notes in each position on the guitar, go back to chapter 5 and play all the exercises there in each new position, still cycling around the key centres A, C, D, F and G.

Ascend and descend each key/shape in turn. (Backing Track 4)

Descend and ascend each key/shape in turn. (Backing Track 4)

Ascend in one key, descend in the next. (Backing Track 5)

Descend in one key, ascend in the next. (Backing Track 5)

Use Backing Track 6 with 2 bars per chord to play 1 lick for each key centre.

Do the above 5 exercises in ALL 5 positions. If you can't see the root notes on the neck well enough yet, use the diagrams on the previous page to help you. I have included an example of how to ascend and descend in each key/shape in the 10th-13th fret range to get you started in example 6a.

The image contains five staves of musical notation for a six-string guitar. Each staff is labeled with a specific minor pentatonic scale:

- A MINOR PENTATONIC:** Notes: 10-12, 9-12, 10-13, 10-12, 12-10, 12-10, 12-10.
- C MINOR PENTATONIC:** Notes: 11-13, 10-13, 10-12, 11-13, 11-13, 13-11, 12-10, 13-10, 13-10, 13-11.
- D MINOR PENTATONIC:** Notes: 10-13, 10-12, 10-12, 10-13, 10-13, 13-10, 13-10, 12-10, 12-10, 12-10, 13-10.
- F MINOR PENTATONIC:** Notes: 11-13, 10-13, 10-12, 11-13, 11-13, 13-11, 13-11, 13-10, 13-10, 13-11, 13-11.
- G MINOR PENTATONIC:** Notes: 10-13, 10-13, 10-12, 10-12, 11-13, 10-13, 13-10, 13-11, 12-10, 12-10, 13-10, 13-10.

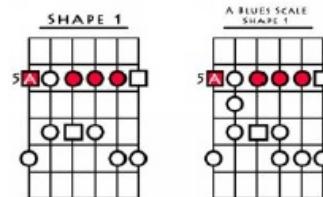
Chapter Seven - The Blues Scale

The blues scale is strongly related to the Minor Pentatonic scale, in fact they are exactly the same apart from the addition of one single note. This note, however, is almost definitive of a blues solo.

I would go as far as to say that I've never heard a blues solo played that does not contain this extra note at some point.

This isn't a book about music theory, so if you understand that we're adding a b5 (flattened 5th) to the Minor Pentatonic scale that's great, if you don't, then all you need to know is how to play these excellent sounds.

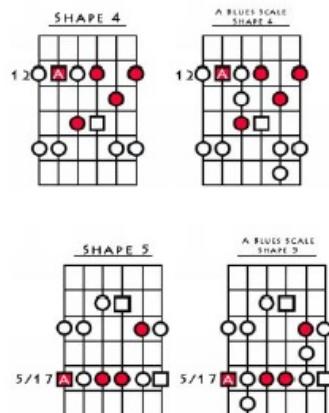
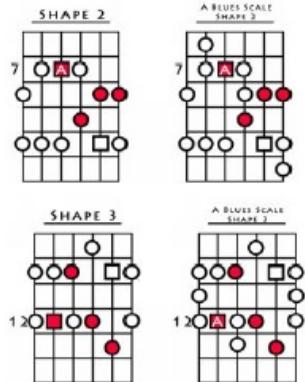
Let's compare the notes of A Minor Pentatonic to the notes of the A Blues Scale:



The additional note is located in the lower octave on the 5th string and in the upper octave on the 3rd string.

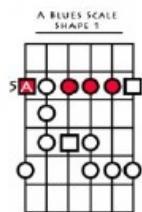
While it may seem like a small addition, this is one of the most powerful ideas we can use in blues soloing.

As you have already done so much work in chapters 3-6 in studying how to use each scale shape in any key, we fortunately shouldn't need to do all that again. This time I simply want you to learn where the blues note additions lie in each of the 5 shapes. Here are how the other 4 shapes change:



When you are familiar with the blues note variations, start examining the licks for each shape below. Once again, there are 5 licks for each shape. Notice how each lick makes use of, and resolves, the extra 'b5' note.

Blues Scale Shape 1 Licks



Example 7.1a

Musical notation for Example 7.1a. It consists of two measures of music in common time (indicated by a 'C'). The key signature is G major (one sharp). The first measure starts on the 5th fret and ends on the 7th fret. The second measure starts on the 7th fret and ends on the 10th fret. The notation includes various note heads (circles, squares, triangles) and rests, with some notes connected by slurs.

Example 7.1b

Musical notation for Example 7.1b. It consists of two measures of music in common time (indicated by a 'C'). The key signature is G major (one sharp). The first measure starts on the 5th fret and ends on the 7th fret. The second measure starts on the 7th fret and ends on the 10th fret. The notation includes various note heads (circles, squares, triangles) and rests, with some notes connected by slurs.

Example 7.1c

Musical notation for Example 7.1c. It consists of two measures of music in common time (indicated by a 'C'). The key signature is G major (one sharp). The first measure starts on the 5th fret and ends on the 7th fret. The second measure starts on the 7th fret and ends on the 10th fret. The notation includes various note heads (circles, squares, triangles) and rests, with some notes connected by slurs.

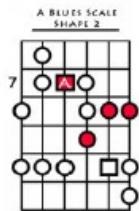
Example 7.1d

Musical notation for Example 7.1d. It consists of two measures of music in common time (indicated by a 'C'). The key signature is G major (one sharp). The first measure starts on the 5th fret and ends on the 7th fret. The second measure starts on the 7th fret and ends on the 10th fret. The notation includes various note heads (circles, squares, triangles) and rests, with some notes connected by slurs.

Example 7.1e

Musical notation for Example 7.1e. It consists of two measures of music in common time (indicated by a 'C'). The key signature is G major (one sharp). The first measure starts on the 5th fret and ends on the 7th fret. The second measure starts on the 7th fret and ends on the 10th fret. The notation includes various note heads (circles, squares, triangles) and rests, with some notes connected by slurs.

Blues Scale Shape 2 Licks



Example 7.2a

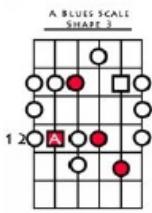
Example 7.2b

Example 7.2c

Example 7.2d

Example 7.2e

Blues Scale Shape 3 Licks



Example 7.3a

A musical score page showing two staves of music for orchestra. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the double bass. The key signature is one sharp (F# major), and the time signature is common time (indicated by 'C'). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Various slurs and grace notes are present throughout the measures.

Example 7.3b

A musical score page for piano. The top staff shows a melodic line with various note heads and stems. The bottom staff shows harmonic chords with Roman numerals (I, II, III, IV) and specific chord symbols like '12' and '10'. Measure numbers 12, 9, 12-13, and 9 are indicated above the staff. The key signature is G major (one sharp). The tempo is marked as 'Presto'.

Example 7.3c

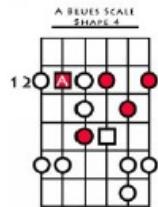
Example 7.3d

Musical score for 'The Star-Spangled Banner' showing measures 10-12 and 13-15. The score includes a treble clef, key signature of F major (one sharp), and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment features sustained notes and eighth-note chords. Measure 13 begins with a forte dynamic. Measures 14 and 15 conclude with a final cadence.

Example 7.3e

This image shows two staves of musical notation for a brass instrument. The top staff is in treble clef and the bottom staff is in bass clef. Measures 11 and 12 are followed by a repeat sign and measures 13 and 14. Measure 13 begins with a dynamic instruction 'f' (fortissimo). Measure 14 ends with a fermata over the first note and a 'ffff' dynamic.

Blues Scale Shape 4 Licks



Example 7.4a

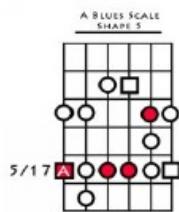
Example 7.4b

Example 7.4c

Example 7.4d

Example 7.4e

Blues Scale Shape 5 Licks



Example 7.5a

Example 7.5b

Example 7.5c

Example 7.5d

Example 7.5e

Chapter Eight - The Blues in 5 Different Keys

The above 25 licks are a great starting point for your own improvisations; however: to really *internalise* them it is important that you learn them around the chord shapes as discussed in earlier chapters. This means that you should see every lick you play in relation to the minor 7 chord you visualised when first learning the blues scale.

Since you have the ACDFG exercise fresh in your mind from chapters 5 and 6, we are once again going to use that concept to help you learn your blues licks in different keys and positions.

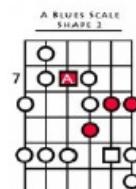
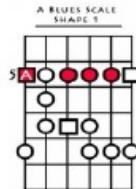
The following exercise (which is similar to the one in chapter 5) will really help you to make strong visual links between the positional chord shapes and the first note of each line that you play.

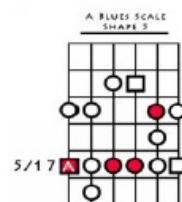
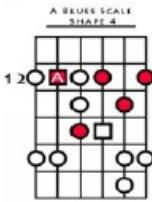
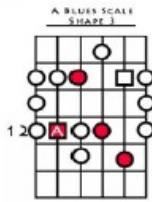
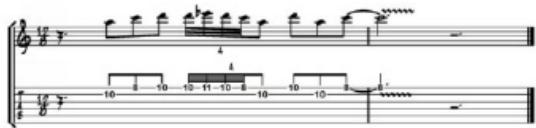
We will use the exercise of playing through 5 different key centres in 5 different positions; but instead of playing simple ascending scales, we will use 1 blues lick from each of the 5 shapes.

We have 2 bars on each key centre, A, C, D, F and G. Your job is to once again to stay in a single position, e.g. the 5th to 8th fret, and play one blues lick for each key. I have chosen below one line from each shape that I think is

particularly suitable for this exercise. HOWEVER, unlike in chapter 5 where I changed the key of each line *for you*, this time all the lines are written in the key of A, and you need to transpose them (change their key) yourself.

First, make sure you are familiar with these 5 lines in the key of A.





Now, the crucial idea of this exercise is to visualise (and play) the chord associated with each shape first, and then compare that to the *first note* of the associated lick from that shape.

For example, in the shape 5 lick directly above this paragraph:

Play the full chord. Keep it held down.

Notice where the first note of the lick is located in relation to the chord. (In this case it is on the second string, two frets above the chord note.)

Understand that when you're playing in shape 5, the start of that lick will always be in exactly the same place in relation to the chord, whichever key you're in.

Try moving the chord from the above example down to the 8th fret. You are now playing a C minor chord and the lick will begin on the 8th fret.

Try this idea out for all 5 licks in this chapter. Practice moving them to different keys and when you're ready, put on Backing Track 6 so you can practice over the sequence A, C, D, F, G, each chord lasting for 2 bars. As the chord changes, play a new lick in the correct key in the **same position**. This is exactly the same idea as in chapter 5, example 5d.

Practice this exercise in all 5 positions on the neck.

Chapter Nine - The Mixolydian Mode

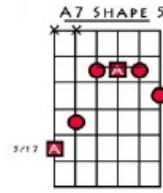
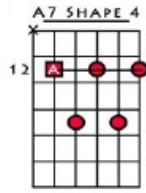
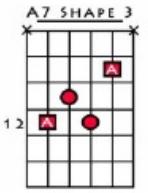
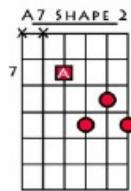
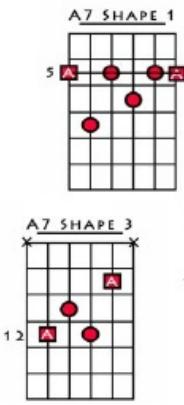
The Mixolydian mode is an extremely important sound in the blues (and also rock guitar). It is rarely used in isolation; however when combined with the blues scale it gives the missing tonality that your ears may be searching for.

Most guitarists use or imply the Mixolydian mode when they solo in the blues or rock style, but when used sparingly it is most reminiscent of players like Stevie Ray Vaughan, Jimi Hendrix and Joe Satriani, amongst many others.

We will again be taking a 5 position approach to learning this scale and its vocabulary. First let us learn the 5 positions of the appropriate chord to visualise when we learn the scale: the Dominant 7 chord.

Most blues is played over the Dominant 7 chord (or '7'). You will see them written as 'A7' or 'E7' etc. The Mixolydian mode is the scale that most accurately describes this '7' chord sound.

Here are the 5 Shapes of an A7 'Mixolydian' chord:



Important, do not play the two lowest notes of shape 5 (the ones on the 6th and 5th strings). Just visualise them while you play the top 4 strings as a barre chord.

Learn them as you did in chapter 1:

First of all, memorise these chords.

Play through them individually taking care to note the fret numbers on the left. Actually say "A7 Shape x" out loud as you play each voicing.

Learn them ascending the neck as shown in example

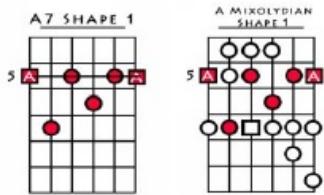
9a.

Learn them descending the neck as shown in example 9b.

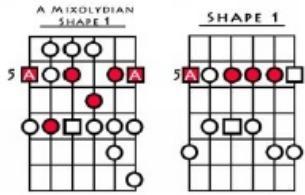
Play them in alternating positions like in example 9c.

Once you know the shapes *off by heart*, learn the scale shape for position one. We will be using this as our workhorse to examine how the Mixolydian mode is used

and to show how it is combined with the Blues/Pentatonic scale.



When you have got the A Mixolydian mode under your fingers, I want you to compare it to the A Minor Pentatonic scale. Try to notice where the differences lie by studying the charts below and playing through the two scales on your guitar.



The most important difference is located on the 3rd string. In the Mixolydian mode we play the 6th fret (C#) and in the Minor Pentatonic scale we play the 5th and 7th

frets (C and D). It is this difference that we often seek to accentuate in our blues playing, and indeed it is this note that sounds so good when we use the two scales together.

In the A Minor Pentatonic scale, the note C is the *minor* note. It is in the minor chord shape we associated with the scale in chapter 2.

In A Mixolydian, the note C# is the *major* note. It is in the A7 chord that we associate with the scale.

Most blues is played over dominant 7 ('7') chords, and when we use the Minor Pentatonic scale we often pull that C slightly towards the *major* C# with a bend. Consider this lick from chapter 3:



Look at the first note in the second bar. This is a clear example of the minor note C being pulled slightly towards the C# with a small bend.

Another way of using this idea is in the following example 9d:



The above line begins and ends with common Pentatonic ideas, but implies Mixolydian with the C# in beat 2+.

This is by far the most important application of the Mixolydian mode. When you understand this, you will be able to apply it to all 5 shapes for an instant dominant 7 blues sound.

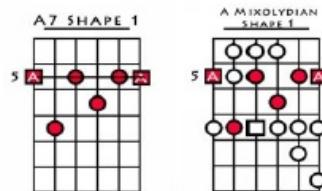
The 'Major 3rd' is not the only useful application of the Mixolydian mode. We have also added to rich 'colour' notes to the original A Minor Pentatonic, the 9th (B) and the 13th (F#). We use these notes to add depth to our blues lines which you will see in chapter 11.

Music is organic, There will never be a straight line between playing this scale over this chord. In chapter 11 I have given you 25 Mixolydian blues licks, 5 for each shape, but it is important you are aware that in this style, lines are normally based around a Pentatonic/blues scale with a couple of the 'colour' notes from the Mixolydian mode added. If you play a straight Mixolydian scale over a blues, you will sound cold and inappropriate.

Chapter Ten - The Caged System with the Mixolydian Mode

Now we understand how the Mixolydian mode functions in the blues, we will learn how to play the scale in 5 different shapes and then approach it with the ACDFG method from chapter 2. This will give you the freedom to see and play the scale and associated vocabulary wherever you are on the guitar neck.

First, here are all 5 scale shapes in the Key of A. Remember to learn them while visualising the associated dominant 7 chord



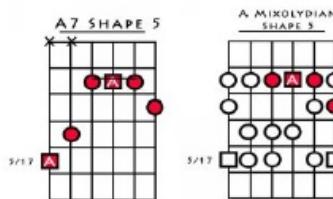
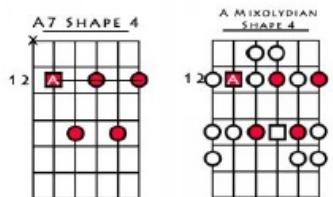
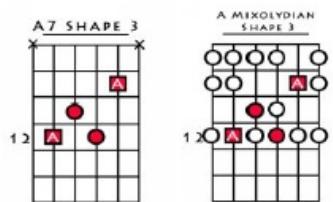
Let's recap the method for learning these scales in the key of A:

To develop the visual links between the chord and scale

shapes, first play the scale in position 1; example 10a:

Every time you play the A7 chord, say "A7" out loud.

Let us now examine this idea with the other 4 chord shapes:



As you learn each shape above, in your mind's eye visualise the dark dots on your guitar neck. Your ability to do this will improve quickly with practice.

Example 10b teaches you to practice the other scale positions, just like we did with shape 1.

Notice that each time you play through the scale you *begin from the lowest note in each position*. Do not just start from the root.

The sequence is

Play and say the chord.

Play through the scale ascending and descending.

Play and say the chord.



Musical notation for A7 Shape 1. The staff shows a scale pattern starting from the lowest note (A) and moving up to the highest note (E). The notes are grouped into pairs of eighth notes. The sequence of notes is: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. Fingerings are indicated above the notes: 3, 5-7, 4-5-7, 4-5-7, 4-6-7, 5-7-8, 5-7. The staff ends with a double bar line and a repeat sign.



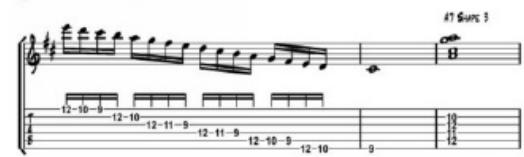
Musical notation for A7 Shape 2. The staff shows a scale pattern starting from the lowest note (A) and moving up to the highest note (E). The notes are grouped into pairs of eighth notes. The sequence of notes is: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. Fingerings are indicated below the notes: 7-9-10, 7-9-10, 7-9, 8-7-9, 7-8-10, 7-8. The staff ends with a double bar line and a repeat sign.



Musical notation for A7 Shape 2. The staff shows a scale pattern starting from the lowest note (A) and moving up to the highest note (E). The notes are grouped into pairs of eighth notes. The sequence of notes is: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. Fingerings are indicated below the notes: 10-9-7, 10-8-7, 9-7-6, 9-7, 10-9-7, 10-9, 7. The staff ends with a double bar line and a repeat sign.



Musical notation for A7 Shape 3. The staff shows a scale pattern starting from the lowest note (A) and moving up to the highest note (E). The notes are grouped into pairs of eighth notes. The sequence of notes is: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. Fingerings are indicated below the notes: 10, 12, 9-10-12, 9-11-12, 9-11-12, 10-12-10. The staff ends with a double bar line and a repeat sign.



Musical notation for A7 Shape 3. The staff shows a scale pattern starting from the lowest note (A) and moving up to the highest note (E). The notes are grouped into pairs of eighth notes. The sequence of notes is: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A. Fingerings are indicated below the notes: 12-10-9, 12-10-9, 12-11-9, 12-11-9, 12-10-9, 12-10. The staff ends with a double bar line and a repeat sign.

Once you have become reasonably confident with this, start to play though each position but with the scale descending and then ascending.

I have shown this idea with Shape 3 in example 10c:

Repeat this for all 5 positions.

Once you have got that under your fingers, try this *monster* exercise for linking everything together in example 10d:

A Mixolydian Shape 1

A Mixolydian Shape 2

A Mixolydian Shape 3

A Mixolydian Shape 4

A Mixolydian Shape 5

Do the previous exercise with descending scales.

Finally, Practice this exercise by ascending one shape and then descending the next like in example 10e:

A Mixolydian Shape 1

A Mixolydian Shape 2

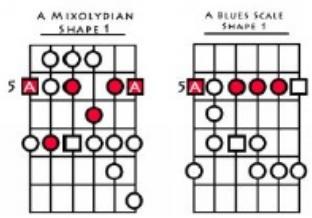
A Mixolydian Shape 3

A Mixolydian Shape 4

A Mixolydian Shape 5

Again; take your time. A comforting thought is that you only need to learn these shapes once. We use exactly the same scale shapes whether we are playing a Mixolydian mode, Dorian mode or Major scale. Putting the work in here will pay massive dividends for the rest of your musical life.

Chapter Eleven - Mixolydian Licks in 5 Shapes



Example 11.1a

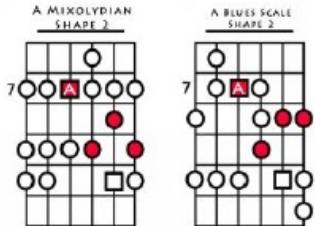
Example 11.1b

Example 11.1c

Example 11.1d

Example 11.1e

Mixolydian / Blues Shape 2 Licks



Example 11.2a

Example 11.2b

Example 11.2c

Musical notation for Example 11.2c. The top staff shows a melodic line with various note heads and stems. The bottom staff is a fretboard diagram with fingerings: 10, 7, 10, 8, 10, 8, 10, 7, 9, 7, 9, 10.

Example 11.2d

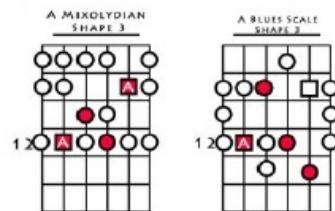
Musical notation for Example 11.2d. The top staff shows a melodic line with various note heads and stems. The bottom staff is a fretboard diagram with fingerings: 10, 7, 8, 7, 10, 7, 9, 7, 9, 7, 9, 10.

Example 11.2e

Musical notation for Example 11.2e. The top staff shows a melodic line with various note heads and stems. The bottom staff is a fretboard diagram with fingerings: 10, 9, 8, 10, 9, 7, 8, 7, 9, 7, 6.

Mixolydian / Blues Shape 3

Licks



Example 11.3a

Musical notation for Example 11.3a. The top staff shows a melodic line with various note heads and stems. The bottom staff is a fretboard diagram with fingerings: 10, 9, 11, 10, 9, 10.

Example 11.3b

Musical notation for Example 11.3b. The top staff shows a melodic line with various note heads and stems. The bottom staff is a fretboard diagram with fingerings: 10, 13, 13, 10, 12, 10, 11, 9, 11, 10, 10.

Example 11.3c



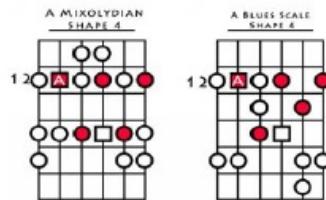
Example 11.3d



Example 11.3e



Mixolydian / Blues Shape 4 Licks



Example 11.4a



Example 11.4b



Example 11.4c

Guitar tablature for Example 11.4c. The tab shows a mixolydian blues shape 5 lick. The strings are labeled from bottom to top as 6, 5, 4, 3, 2, 1. The tab includes fingerings and a vibrato mark. The lick consists of a series of eighth-note patterns.

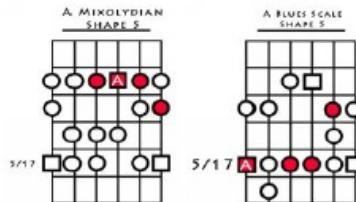
Example 11.4d

Guitar tablature for Example 11.4d. The tab shows a mixolydian blues shape 5 lick. The strings are labeled from bottom to top as 6, 5, 4, 3, 2, 1. The tab includes fingerings and a vibrato mark. The lick consists of a series of eighth-note patterns.

Example 11.4e

Guitar tablature for Example 11.4e. The tab shows a mixolydian blues shape 5 lick. The strings are labeled from bottom to top as 6, 5, 4, 3, 2, 1. The tab includes fingerings and a vibrato mark. The lick consists of a series of eighth-note patterns.

Mixolydian / Blues Shape 5 Licks



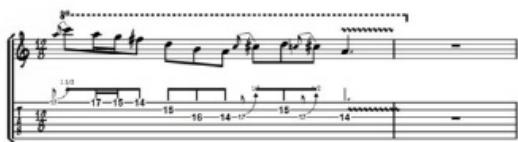
Example 11.5a

Guitar tablature for Example 11.5a. The tab shows a mixolydian blues shape 5 lick. The strings are labeled from bottom to top as 6, 5, 4, 3, 2, 1. The tab includes fingerings and a vibrato mark. The lick consists of a series of eighth-note patterns.

Example 11.5b

Guitar tablature for Example 11.5b. The tab shows a mixolydian blues shape 5 lick. The strings are labeled from bottom to top as 6, 5, 4, 3, 2, 1. The tab includes fingerings and a vibrato mark. The lick consists of a series of eighth-note patterns.

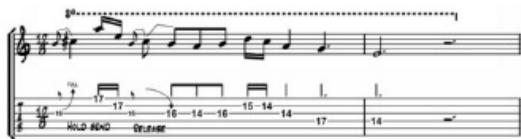
Example 11.5c



Example 11.5d



Example 11.5e

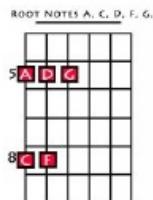


Practice and memorise these lines in the same way as in chapter 4.

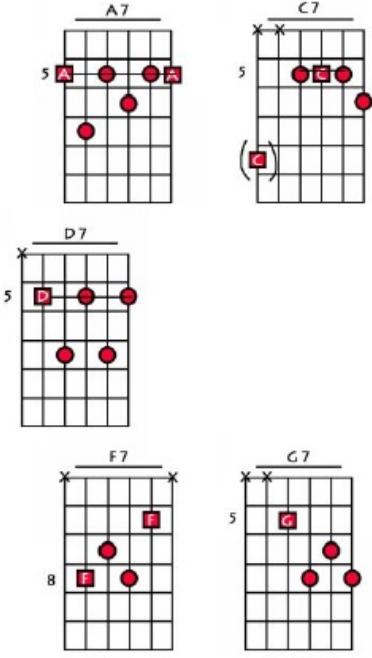
Chapter Twelve - ACDFG with Mixolydian

Before you start this chapter, go back and recap the ideas in chapters 5 and 6. You will be learning to do exactly the same thing with the Mixolydian mode.

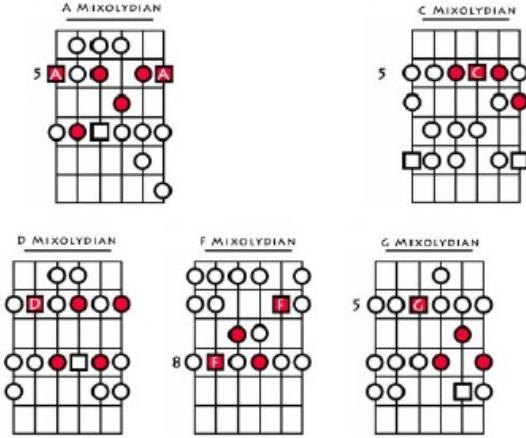
First let us look at the fretboard around the 5th to 8th fret:



We can now align our Mixolydian chord shapes to each root note in this area:



Now we simply hang the scale shapes off each chord:



We will play each Mixolydian shape ascending and descending, but this time we play in each key centre in turn *without moving our hand position on the neck*...First in the key of A, then C, D, F and G.

Try this first without a Backing Track. Start by playing the chord of A7, then ascend and descend the A Mixolydian scale. Next play C7 and then play the associated Mixolydian scale. Do this with D7, F7 and G7 in turn. It will look like example 12a

The image shows four staves of musical notation, each representing a different voice (A, B, C, D) in a Minyo style. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Fingerings are provided above the stems. The voices are arranged vertically, with A at the top and D at the bottom. The music includes a section labeled "Etc." at the end.

As soon as you feel able, Try this idea *without* playing the chord first, just visualise them as you play through the 5 different key centres. Do this with Backing Track 7 as shown in example 12b:

A Mixolydian

C Mixolydian

D Mixolydian

Ere...

Fret positions: 5-7-4-5-7-4-5-7-5-7-8-7-5-8-6

Finally, using Backing Track 6, instead of playing a new Mixolydian scale for each chord change, play a Mixolydian *lick* appropriate to each shape/key. Don't move your hand from the 5th to 8th fret area of your guitar.

Pick one lick that you know really well for each scale shape to begin with, gradually add in more and more free improvisation.

One example could be example 12d:

A Mixolydian

C Mixolydian

D Mixolydian

F Mixolydian

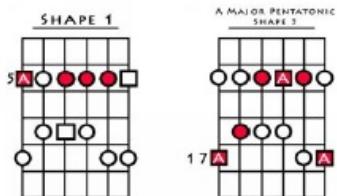
G Mixolydian

Fret positions: 5-7-6-7-5-7-6-5-4-7-6-5-6-7

Chapter Thirteen - The Major Pentatonic Scale

The Major Pentatonic scale is a wonderful, simple way to add colour to your blues playing. It is a warm contrast to the Minor Pentatonic/blues scale and is often used right next to the Minor Pentatonic to suddenly 'lift' a solo into a happier, major territory.

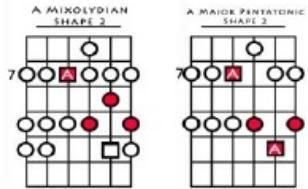
The best thing about the Major Pentatonic scale is that it uses *exactly* the same shapes as the Minor Pentatonic scale, but the shapes are simply shifted down 3 frets. For example compare the following:



One of the easiest ways to play A Major Pentatonic lines is to simply move your Minor Pentatonic lines down 3 frets. You have to be a little careful sometimes but if you let your ear guide you then you won't go far wrong in your practice. For example, look at example 13a

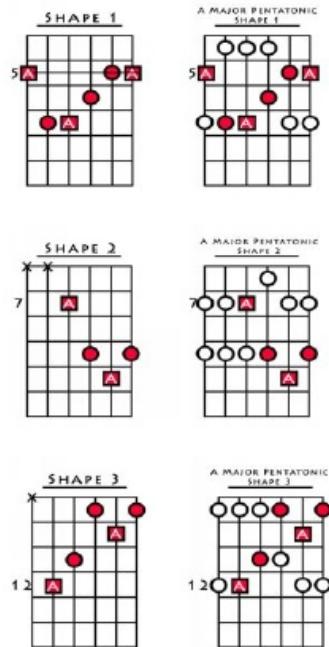
This is exactly the same Pentatonic lick played twice, the second time it is shifted down 3 semitones to create the Major Pentatonic sound.

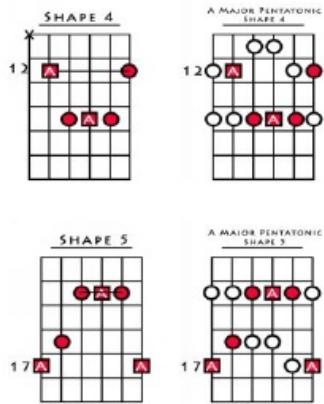
While the Major and Minor Pentatonic scales may look the same on paper, they are very different sounding scales. In fact the Major Pentatonic has more in common with the Mixolydian mode from chapter 9 than the Minor Pentatonic. This is clear when we compare the two scales:



If you remove the notes on the 8th fret on the 5th and 6th strings you will see that they are the same scale. The Major Pentatonic scale is like a stripped down Mixolydian mode.

While it is a handy trick to be able to shift your Minor Pentatonic lines down three frets it is obviously important to be able to see the Major Pentatonic scale as an entity in its own right. Learn it with the ACDFG system. Here are the Major Pentatonic shapes with their associated chords:





You know the process by now, so learn the scale shapes in all 5 keys and all 5 positions. Remember to play from the lowest note in each shape to the highest to keep things rhythmically consistent.

I have written the ACDFG exercise out for the Major Pentatonic scale in the 5th to 8th fret range in all 5 keys in example 13b.

Do this ascending and descending with Backing Track 6 and then ascend one shape and descend the next using Backing Track 8.

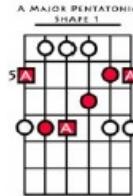
The image contains five staves of sheet music, each labeled with a different major key: A Major Pentatonic, C Major Pentatonic, D Major Pentatonic, F Major Pentatonic, and G Major Pentatonic. Each staff shows a sequence of notes with corresponding fingering numbers below them, indicating the 5th to 8th fret range of the scale. The music consists of eighth-note patterns.

The Major Pentatonic scale sounds fantastic over a dominant or major style blues, but it doesn't work so well over a minor blues. It is used a lot in country music and for all those 'Hendrix' double stops as you will see in the

following 25 examples.

As with the Mixolydian mode, Major Pentatonic scales are freely combined with the blues scale for a rich flavour.

A Major Pentatonic Shape 1 Licks



Example 13.1a

Example 13.1b

Example 13.1c

Musical notation for Example 13.1c. The top staff shows a melodic line with eighth-note patterns. The bottom staff is a fretboard diagram with fingerings: 7, 4, 5, 4, 7, 4, 5, 6, 5, 7, 6, 8, 8, 7, 6.

Example 13.1d

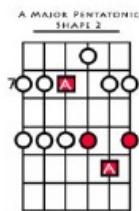
Musical notation for Example 13.1d. The top staff shows a melodic line with eighth-note patterns. The bottom staff is a fretboard diagram with fingerings: 7, 6, 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.

Example 13.1e

Musical notation for Example 13.1e. The top staff shows a melodic line with eighth-note patterns. The bottom staff is a fretboard diagram with fingerings: 7, 6, 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.

A Major Pentatonic Shape 2

Licks



Example 13.2a

Musical notation for Example 13.2a. The top staff shows a melodic line with sixteenth-note patterns. The bottom staff is a fretboard diagram with fingerings: 7, 6, 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.

Example 13.2b

Musical notation for Example 13.2b. The top staff shows a melodic line with sixteenth-note patterns. The bottom staff is a fretboard diagram with fingerings: 7, 6, 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6.

Example 13.2c

Musical notation for Example 13.2c. The staff shows a melodic line with slurs, grace notes, and dynamic markings like 'SOLO' and 'RELEASE'.

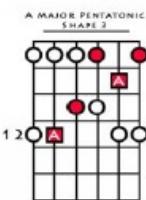
Example 13.2d

Musical notation for Example 13.2d. The staff shows a melodic line with fingerings (e.g., 7-9, 8-10, 9-11) and grace notes.

Example 13.2e

Musical notation for Example 13.2e. The staff shows a melodic line with fingerings (e.g., 6-8, 7-10, 10-12) and grace notes.

A Major Pentatonic Shape 3 Licks



Example 13.3a

Musical notation for Example 13.3a. The staff shows a melodic line with specific fingering numbers (e.g., 12, 12, 12, 12, 10, 10, 10, 10, 11, 11, 10) and grace notes.

Example 13.3b

Musical notation for Example 13.3b. The staff shows a melodic line with specific fingering numbers (e.g., 12, 12, 12, 12, 10, 10, 10, 10, 11, 11, 10) and grace notes.

Example 13.3c



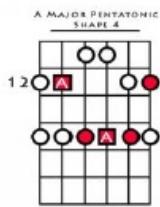
Example 13.3d



Example 13.3e



A Major Pentatonic Shape 4 Licks



Example 13.4a

A guitar tablature in 12/8 time with a key signature of one sharp. The tab shows a single line of sixteenth-note patterns. Below the tab, a staff has sixteenth-note heads with numerical fingerings: 12, 13, 14, 12, 14, 13; 12, 13, 14, 12, 14, 13; 14, 11, 11, wwww, -. The tab ends with a fermata over the last note.

Example 13.4b

A guitar tablature in 12/8 time with a key signature of one sharp. The tab shows a single line of sixteenth-note patterns. Below the tab, a staff has sixteenth-note heads with numerical fingerings: 11, 12, 14, 14, 14, 14; 11, 12, 14, 14, 14, 14; 13, 14, 14, 14, 14, 14. The tab ends with a fermata over the last note.

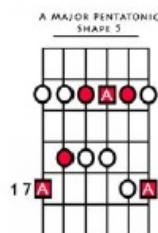
Example 13.4c

Example 13.4d

Musical score for piano, page 10, measures 12-14. The score consists of two staves. The top staff shows a melodic line with various note heads and rests. The bottom staff shows harmonic information with Roman numerals (I, II, V, VI) and specific chord names like "F#m". Measure numbers 12-14 are indicated below the staff. Arrows point from the Roman numerals to specific notes in the melody.

Example 13.4e

A Major Pentatonic Shape 5 Licks

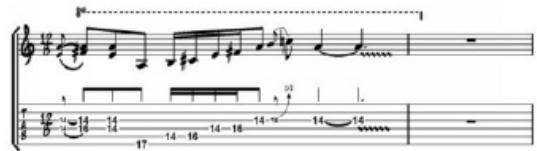


Example 13.5a

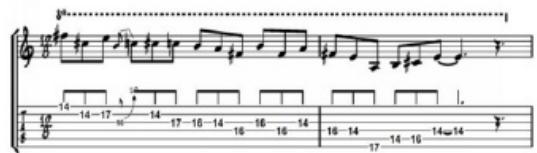
Example 13.5b



Example 13.5c



Example 13.5d



Example 13.5e



Chapter Fourteen - Conclusions and Takeaways

If you have followed the system in the book then you should have no problem seeing, playing and hearing all these scales and licks in any position and in any key on the guitar neck. Remember the system:

Learn the chord shape.

Hang the scale shape off the chord.

Learn each lick around the chord shape.

Incorporate licks into your own playing by surrounding them with your own improvisation.

Playing licks in different keys while staying in the same position is the *best* way to learn the scale shapes in each area of the guitar.

You do not need to play the licks 'as written'. They're merely there to guide you around each shape and get your ear used to the *sound* and *feeling* of each scale. Try starting each lick in a different place in the bar. You can get some very interesting phrasing effects.

Vary your picking. Dig in with the plectrum, try playing near the neck or near the bridge. This is a great way to add colour and tonal variation to your playing.

JAM! Get on YouTube and search for backing tracks.

There are plenty. Even better, find a friend and take it in turns to solo.

Try varying the scales that you play over different chords in the progression. For example, on a progression that goes:



Try A Blues licks on the A7, D Mixolydian licks on the D7 and try E Major Pentatonic licks on the E7.

Above all, have fun and experiment. Your ears are your most important tool so listen to players that you really like and learn their language. Good Luck, Joseph

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[Jazz Blues Soloing for Guitar](#)
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